

GOVERNMENT OF INDIA

ARCHAEOLOGICAL SURVEY OF INDIA

CENTRAL  
ARCHAEOLOGICAL  
LIBRARY

---

ACCESSION NO. 22780

CALL No. 913.04/I.D.A/Mys

D.G.A. 79.

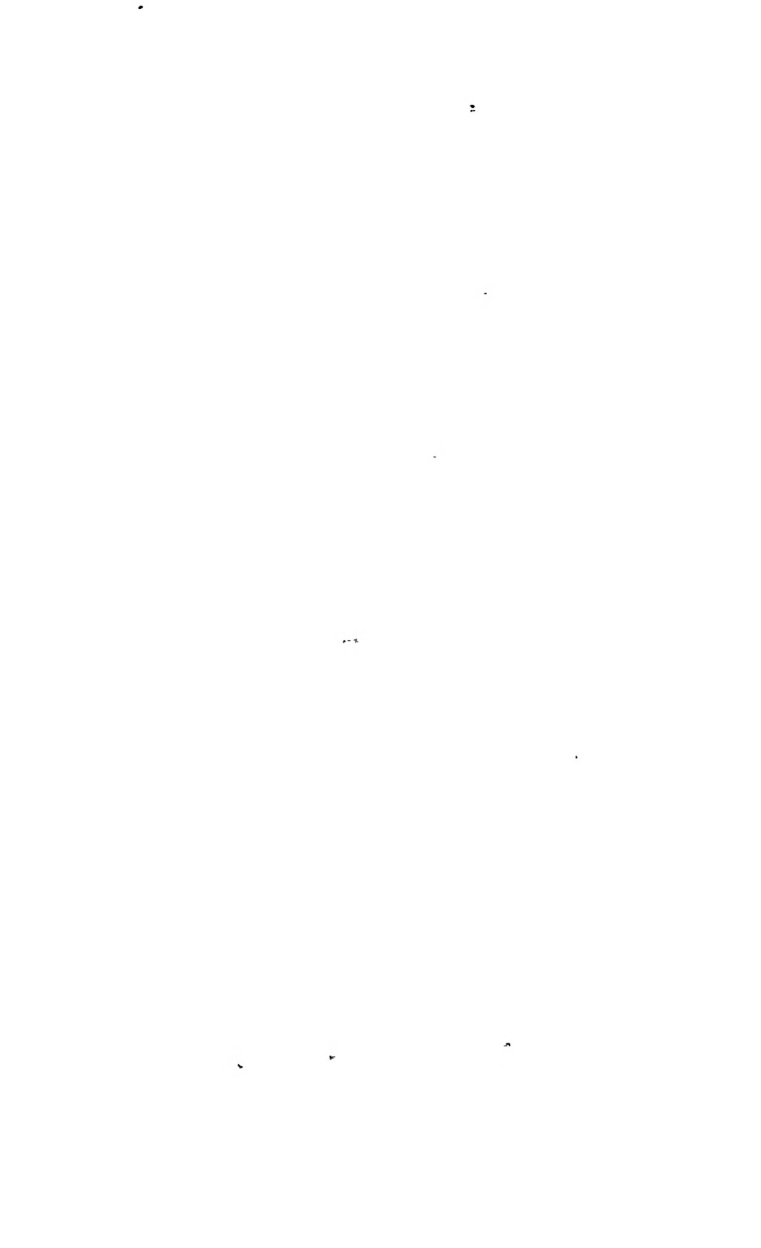
— 13 —











*Proceedings of the Government of His Highness the Maharaja of Mysore,  
General Miscellaneous, dated 23rd February 1912.*

## READ

The report on the working of the Archaeological Department for the year 1910-11, submitted by the Officer in charge of Archaeological Researches in Mysore, with his letter No. 36, dated the 19th September 1911.

-----  
No. G. 4421-2—G. M. 127-11-4, DATED BANGALORE, 23RD FEBRUARY 1912.

ORDER THEREON.—Recorded.

2. Government note with interest that several new inscriptions of importance have been discovered during the year under report and that the Officer in charge of Archaeological Researches has been doing his work with zeal and earnestness.

3. The attention of the Superintendent, Government Press, is invited to the remarks of the Officer in charge of Archaeological Researches, contained in para 54 of the report, regarding the slow progress made in printing the revised edition of the Sravanabelagola Volumes and the Karnataka Sabdanusasana and the Superintendent is requested to arrange for the early completion of the work.

4. It is noted that much progress has not been made during the year in the preparation of the General Index to the Volumes of the Epigraphica Karnatica. The Officer in charge of Archaeological Researches is requested to arrange for the work being expedited. The Chief Engineer, Muzrai Superintendent and the Deputy Commissioners concerned will be addressed regarding the suggested preservation of certain ancient temples brought to notice in the report.

C. S. BALASUNDARAM IYER,  
*Offg. Secy. to Govt., Gen. & Rev. Depts.*

To—The Officer in charge of Archaeological Researches in Mysore.  
The Superintendent, Government Press.

Encl.—c. v.

D 1076

## PART I.

	Page.
Establishment	1
Exploration	1—2
Tours—Exploration, inspection of temples—discovery of new records, etc.	2—24
Hullekere temple	2
Mayuttanahalli temple	4
Javagal temples	5
Halebid temples	6
Chatachattahalli temple	10
Belur temples	11
Belzami temples	15
Talaguda temple	18
Bandahke temples	19
Kappatur temples	20
Kodakam temple	20
Ikkeri temple	21
Avani temples	22
Sripadaraya	23
Kurudumale temples	23
Total number of new records discovered	24
Inspection of schools	24
Office work	24
List of Transcripts sent to the Oriental Library, Mysore	25
List of Photographs	27
List of Drawings	29

## PART II.

Epigraphy	31—57
The Kadambas	31
Transliteration of inscriptions in plates II—V	32—34
The Gargas	36
The Rashtrakutas	38
The Nolambas	38
The Chalukyas	39
The Kalachuryas	41
The Seunas	41
The Hoysalas	42
The Later Cholas of the Kolar District	51
The Cheras	51
Vijayanagar	52
Sugatur	54
Belur	54
Ikkeri	54
Yelahanka	54
Mysore	54
Miscellaneous inscriptions	56
Excavations	57
Numismatics	57
Manuscripts	59

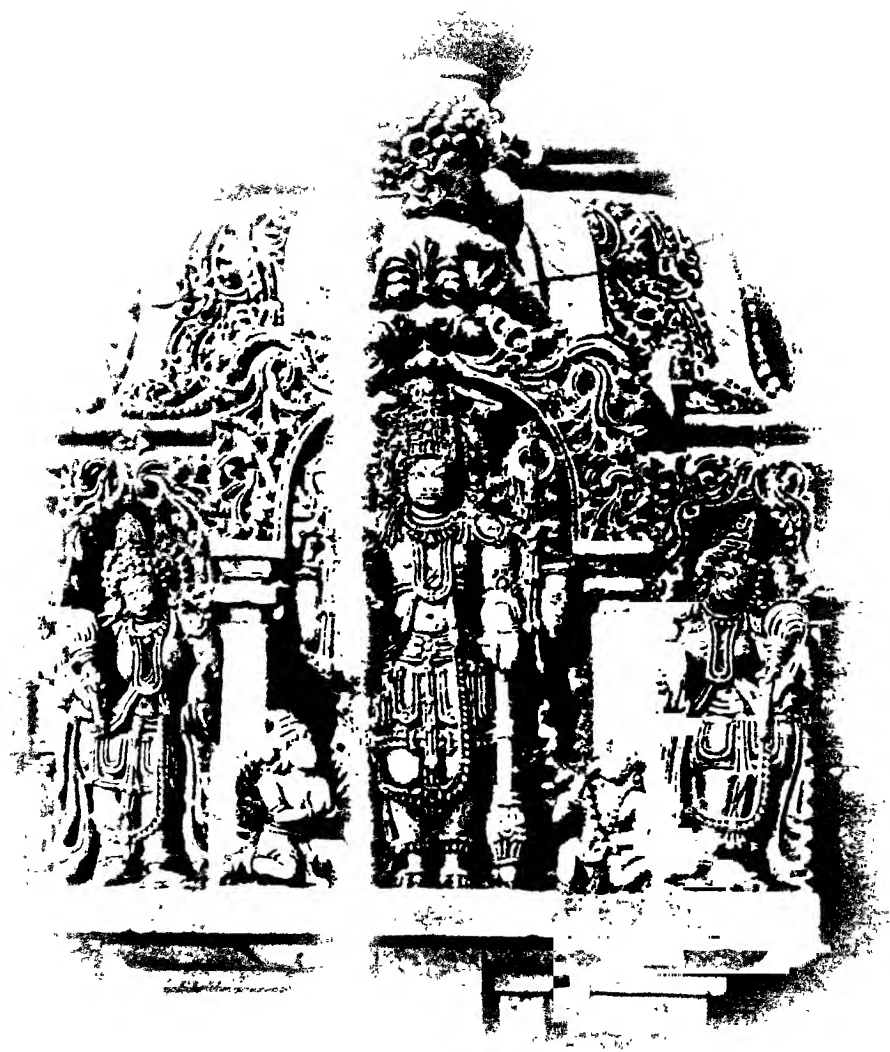
## PLATES.

I. East view of tower of Channakesava temple at Hullekere, Arsikere Taluk.	1
II. Shimoga plates of the Kadamba king Mandhata .. ..	31
III. Residency plates of the Ganga king Kongani-Mahadhiraja or Avimita.	36
IV. Inscriptions at Talgunda and Sravana Belgola .. ..	35
V. Viragal at Neralige, Arsikere Taluk .. ..	38
VI. Mughal mubars and Viraraya, Kanteroy and Tippu's fanams ..	57

---







# ARCHÆOLOGICAL SURVEY OF MYSORE.

## ANNUAL REPORT FOR THE YEAR ENDING 30TH JUNE 1911.

### PART I.—WORK OF THE DEPARTMENT.

#### *Establishment.*

In their Order No. G. 175-6—G. M. 40-09-14, dated 8th July 1910, the Government accorded sanction to the permanent entertainment of an additional English clerk in the office. The new clerk joined the appointment on 14th July 1910.

2. The sanctioned period of the services of the clerk employed in connection with the preparation of a General Index to the volumes of the *Epigraphia Carnatica* having expired on 14th January 1911, his re-entertainment for a further period of six months from 1st April 1911 was sanctioned in Government Order No. G. 5555-6—G. M. 45-10-16, dated 25th March 1911.

3. The Photographer and Draughtsman and the Assistant Photographer, whose services in the Archaeological Department were limited to a period of three years according to Government Order No. G. 896-8 G. M. 67-06-57, dated 3rd August 1907, have been permanently attached to the Department by Government Order No. G. 5595-6—G. M. 45-10-17, dated 27th March 1911. The retention of the services of the Architectural Draughtsman for a period of four years from the 1st of July 1911 in connection with the preparation of the Architectural Portfolio, was also sanctioned in the above Order.

4. Padmaraja Pandit had leave without allowances for nearly a month and medical leave for  $3\frac{1}{2}$  months. Anandalwar was away on nearly  $2\frac{1}{2}$  months' leave without allowances. Ramaswami Iyengar and Srinivasa Iyengar were also on leave for over a month each.

#### *Exploration.*

5. At the beginning of January last I visited Domlur, situated within the limits of the Civil and Military Station, and discovered a number of Tamil and Kannada inscriptions in the Chokkanātha and Sōmēśvara temples, which are not published in the Bangalore volume. To secure complete copies of several of these new epigraphs, excavation was necessary, as the basements of the above temples were buried under earth. With the kind help of Mr. F. J. Richards, B.A., the Collector, the necessary excavations were completed in a few days. The inscriptions were all copied and impressions taken. Altogether the number of new inscriptions copied in this village is ten: five in the Chokkanātha temple—two on the north base, one on the south base, one on the wall to the right of the outer entrance and one on the base to the right of the inner entrance; two in the village—one inscribed on the four sides of a pillar in front of the Māri temple and one on both sides of a large slab near the entrance to the village; and three in the ruined Sōmēśvara temple situated to the south-east of the village—two on the south base and one on the wall to the left of the inner entrance, partly concealed by the *deśāpālaka*. Of these records six are in Tamil and four in Kannada. Two of the printed inscriptions, Bangalore 10 and 12, were also corrected and completed. My thanks are due to Mr. Richards for his ready and sympathetic assistance in bringing to light these buried records.

6. Both on the pillar in front of the Māri temple and on the large slab near the entrance of Domlur is sculptured a discus on a high pedestal. The same is the case with a slab standing in a grove near at hand, but without any inscription. This may be a mere boundary stone, known as *tiruvāḷikkal* in Tamil. To the north of the entrance to the village stand three stones, each containing a standing figure of a

man with a stick on the neck, the ends of which are held by the hands. All the three figures face the Chokkanātha temple. Similar figures, about a dozen in number, are also found facing the Champakadhāmasvāmi temple at Bannerghatta, Anekal Taluk. It is not clear what these figures mean; but some people say that they represent persons who committed suicide for some reason or other by means of the weapon known as *gandagottari* in Kannada. Two of the figures at Domlur appear to represent persons of some importance, as evidenced by their necklaces, etc.

7. Domlur, properly Dombalur or Tombalur, is also called Dāsimānikkapattanam in the inscriptions. It is said to be situated in Ilaippākka-nāḍu, a division of Rajendra-S'ōla-vaṇanāḍu. Ilaippākka is the Tamil form of Yelahanka. Judging from the inscriptions, the Chokkanātha and Sōmēśvara temples, which are Dravidian in style, must have existed before the middle of the 13th century. The former, with a pretty well carved Vishnu image, stands on a high basement in the middle of the village and must have been a prominent structure once, though now in a dilapidated condition. A few pillars and capitals lying in front of the temple, which apparently formed parts of a front *mantapa*, show pretty good work. Though laying no claim to architectural beauty, as a monument of antiquarian interest, this temple deserves restoration. When restored, it will no doubt present an imposing appearance in the midst of its surroundings. The same cannot, however, be said of the Sōmēśvara temple, which is in a more ruinous condition, being situated on low ground in an unfrequented part of the village in the midst of cultivated fields.

8. The Sōmēśvara temple at Halsur was also inspected. This large temple, which is a good specimen of Dravidian architecture with a lofty *gōpura*, is said to have been built in the 16th century by Kempe Gauḍa, a sculpture at the end of the wall to the right of the inner entrance being shown as representing him. In the front *mantapa* is a big brass-plated Nandi and towards the right on a platform are figures of the nine planets which are occasionally worshipped. On the west wall of the shrine of the goddess is sculptured the scene of the marriage of S'iva and Pārvasi with Brahma as officiating priest and Vishnu and other gods as guests. No inscription was discovered in the temple.

9. Of the villages that were visited in the Bangalore Taluk may be mentioned Dodda Bidarukallu, Dāsarahalli, Chokkasandra, Nāgasandra, Yamlur, Kōnaiyana Agrahāra, Kempāpura, Belur, Kalkere and Ibbalur. Bidarakallu is an ancient village, being named in an inscription at Dāsarahalli (Bangalore 36), of about A.D. 750. At Nāgasandra, the stone containing the inscription (Bangalore 34), of the time of Ballala III, has also a gateway sculptured at the top (see last year's *Report*, para 84) and the figure of a man with two heads. A new inscription was discovered here and three more at Kalkere.

#### *Tours : Exploration, Inspection of Temples, etc.*

10. With a view chiefly of inspecting some of the more important temples of archaeological interest in connection with the Architectural Portfolio, I made a tour in portions of the Hassan and Shimoga Districts in February and March 1911. In connection with the note of Mr. J. H. Marshall, Director-General of Archaeology in India, on the subject of the conservation, etc., of the temples at Halebid and Belur, the Chief Engineer, in his No. 10535, dated 16th December 1910, had desired me to send a joint report by myself and the Executive Engineer, Hassan Division, with regard to the works required for the preservation of the above temples. As a joint inspection of the temples by the Executive Engineer and myself was deemed necessary, I wrote to the Executive Engineer that I would be at Halebid about the middle of February. In the meantime the Amildar of Arsikere gave me intimation of the existence of several new inscriptions in some of the villages of his taluk and also of two temples of some architectural merit at Hullōkere and Māvuttanahalli. With the object of finishing my work in connection with these inscriptions and temples before going to Halebid, I left Bangalore on the 2nd of February 1911.

11. Hullekere is a small village about 9 miles to the west of Konehalli, a Railway station on the Bangalore-Poona line. The Chennakēśava temple here, though small, is a neat structure in the Chalukyan style, standing in the middle of a cloistered courtyard, portions of which have gone to ruin. The outer walls are not profusely sculptured, nor are there horizontal rows of animals, etc., in succession, as in the temples at Halebid, Basaral,

Nuggihalli, etc.; but instead there are fine figures of Vishnu alternating with well-executed turrets and pilasters, with the names inscribed at the base, such as Nârâyana, Vâmana, Dâmôdara, Sankarshana, Aniruddha, Achyuta, etc. The labels are effaced on some of the figures, of which there appear to be 24 in all, representing the 24 *mûrtis* or forms of Vishnu. The temple has a fine tower in front of which we have the usual Saḷa and the tiger. Saḷa's figure is well carved and richly ornamented. In a niche on the east face of the tower, which resembles that of the Bûchêśvara temple at Koramangala, Hassan Taluk, is a richly carved figure of Kêśava flanked by his consorts (see Plate I). There is also a well-executed *jagati* or parapet in front of the temple, as in those at Koramangala, Sômanâthapur, Basarâl, etc., with two well-carved elephants at the sides of the steps leading to it. All the figures on the outer walls are injured. The stone used is a kind of soft potstone which has exfoliated in several places. The interior of the temple is very dark. The image of Chennakêśava is pretty well carved. All the ceiling panels inside show good work, the central one being, as usual, the best of all. The ceiling panels in the porch and *mukha-mantapa* are also well executed. The villagers told me that some of the images in the temple, such as Gaṇapati, etc., were removed some years ago at the instance of some officer. It is not clear why this step was taken. From an inscription in the temple (Arsikere 172) we learn that it was built in A.D. 1163 during the reign of the Hoysala king Nârasimha I, and the short inscriptions below the images referred to above, which are 18 in number, have to be assigned to the same period. The temple, which is in a fair state of preservation, deserves conservation. A plan and several photographs of the building were taken. The roof of the *nararanga* and the *garbha-grîha* is leaky in two or three places; it has to be made water-tight. A peepul plant has rooted itself in the tower and has already produced a crack, about an inch in width. The plant has to be destroyed at once as otherwise the tower is likely to be ruined in the course of a few years. In view of the havoc played by the peepul plant and other vegetation in the case of several temples of archaeological interest, I would suggest as a precautionary measure the supply of bottles of the "scrub eradicator" to the Patels of the villages in which good temples exist with full instructions as to the mode of its use. In case the D. P. W. officers themselves can attend to this important work, so much the better.

12. The Saptamâtrikâ, Iśvara and A'njaneya temples in the village were also inspected. In the last is placed a sculptured slab with the figure of a man riding a horse and a servant holding an umbrella behind. This the villagers call Sômêdêvaru. It apparently represents some chief. The Iśvara temple, which is mostly buried in the bed of the large tank near the village, contains besides a *linga*, pretty figures of Gaṇapati, Bhairava and Virabhadra. A new inscription was discovered in a field to the south of the village. I was told that an inscribed slab was built into the sluice of the tank, but as it was under water it was not possible to copy it. On my way to Hullôkere the Birêdêva temple at Sômêuhalli was examined. Though with a very plain exterior, the temple has good pillars and an ornamental doorway inside. It is probable that this doorway originally belonged to the Chennakêśava temple at Hullôkere, where we now find a rough wooden doorway in place of the original one in the *nararanga*.

13. From Hullôkere I went to Mâvuttanhalli, inspecting on the way Yaḍavanhalli, Lakshmidêvihalli, Kanchinakôvi Maraṭi, Baṇḍihalli, Jâjûr, Bêṇdekere, Sâvantanhalli, Bânâvâr, Arakere, Belvalli and Kôligunda. At the 1st village a buried inscription stone near the Mallêdêva temple was excavated and the inscription copied. Near the Basavanua temple in the 2nd village an old inscription of the Ganga period was discovered. Unfortunately the top of the stone is broken. It is a Jaina epitaph, pointing to the place having once been a Jaina settlement. Kanchinakôvi Maraṭi is a hillock to the north-east of Kallangere, strewn over with the remains of several temples. It appears that many of the stones were removed and used for the bund of the Kallangere tank. The Maraṭi is supposed to be the site of an old city and it is said that gold coins are picked up there occasionally. In one place a mutilated headless image was found with a mostly defaced Kannada inscription in two lines on its pedestal, only the letters *ga* and *na* at the end of the lines being legible. It is apparently a Jaina image, presumably of Pârśvanâtha, as indicated by the coil of a serpent at the back. At Jâjûr a new inscription was copied near the ruined Kallêdêva temple; and

at Bend-kere 3 new epigraphs were found—1 in the Gôpâlakrishṇa temple, 1 on a buried stone to the right of the Râṁeśvara temple and 1 on the sluice of the tank. On the slab containing the inscription in the Gôpâlakrishṇa temple are sculptured a figure of Narasiṁha in the act of tearing out the entrails of the demon Hiranya-kaśipu and a figure of Viṣṇu below it. In the Râṁeśvara temple, which is a pretty good structure facing the south, there is a well-carved figure of Viṣṇu in the cell opposite the entrance and a *linga* in the cell to the left. The epigraph discovered here is very artistically executed. It contains nearly seventy lines and is excellently preserved by reason of having lain buried beyond the reach of injury. It took nearly two hours to unearth the stone. At Sāvantanhalli I came across a sculptured stone slab, 6' x 4', probably of the Gunga period, representing the scene of a spirited battle, but without any inscription. The Venkaṭaramaṇa, Bâṇeśvara, Kēśava and other temples at Bâṇāvâr were inspected. The remains of the fort wall lead us to suppose that the fort was a lofty substantial structure nearly 20 feet high. There is also an old lofty compound wall which, it is said, once enclosed the residence of the ruler of the place. In the compound of the Kēśava temple are lying about several broken images and a well-dressed but uninscribed stone of the Hoysâla period. I was told that these were dug up in the temple compound along with the image of Vêṇugôpâla, which is placed under a peepul tree. It is probable that excavation made here will bring to light among other things the remains of an ancient temple. In several houses I found pillars and other members of old temples put to various uses. There are several indications of the antiquity of the place. In the inscriptions the village is called Bâṇavâr. From this, coupled with the name of the god of the place, Bâṇeśvara, it may perhaps be presumed that the village had something to do with the Bâṇa kings, though the names are otherwise accounted for by tradition. At Arakere the Chemakēśava and Râṁeśvara temples were examined. The former is what is known as a *trilôṭāchala* or three celled temple, Chemakēśava being the chief deity; the other cells contain the figures of Vêṇugôpâla and Lakṣmî-narasimha. On the outer walls there are at intervals rough figures of Viṣṇu alternating with turrets. The Râṁeśvara temple, which is exactly like the temple of the same name at Bendkere, has an excellently carved image of Viṣṇu leaning against the wall opposite the entrance and the *linga* in a cell facing the east. There is also in the temple, leaning against the east wall, an image of the sun, which is exquisitely carved and richly ornamented. The villagers call this Virabhadra. Both the images were photographed. The tower of this temple is built of granite in receding squares ending in a *śikhara*, resembling in some respects towers of Pallava architecture, but without any sculpture whatever. In the bed of the tank to the west of this temple was discovered a big *virgal* with an inscription which refers itself to the reign of the Ganga king Ereyappa. At Belvalli a seated image, about 18 inches high, of the village goddess Eḷukôteyamma was dug up on the site of a ruined temple. The image is well carved, the stone used being a white kind of pot-stone resembling marble. It was handed over to the patel of the village, who was directed to preserve it in the newly built temple close at hand. The last village inspected on the way to Māvuttanhalli was Kôligunda. Here several new inscriptions were discovered: 3 in the steps of the tank in front of the Kêtêśvara and Bâṇeśvara temples; 1 in the bed of the tank; 1 on the doorway of the Kêtêśvara temple; 2 in front of the Anjanêya temple; 1 in Tammaḍi Nanjappa's backyard; 1 near the Kallêśvara temple; 1 on a wedge-shaped small stone, about 1 foot square, in the possession of Talavâra Ranga, and 1 in the Honamma temple to the south-west of the village. Besides, 2 inscriptions (Arsikere 4 and 194) of this village, which are printed from copies supplied by the villagers, were corrected and completed. I was informed by some of the villagers that a set of copperplates was in the possession of Tammaḍi Nanjappa, but nothing could induce him to show the plates to me. The same was the case with the patel of a neighbouring village named Timmalâpura. This unwillingness on the part of owners of copperplates to show them to others, not to speak of parting with them even for short periods, whatever be the cause, is to be deeply regretted.

14. The Mahalingêśvara temple at Māvuttanhalli, a village situated at a distance of about 6 miles from Banavar, is a small structure in the Chalukyan style. The tower and the outer layers of some of the walls have come down. There are only a few sculptures here and there on the outer walls; but the unworked projections on the

stones fixed in their places on the walls intended for carving images lead us to the conclusion that the exterior of the temple was left in an unfinished state owing to some reason or other. The interior, however, shows artistic work of a unique kind, not usually met with in other temples of this style of architecture. The temple has 3 cells with the *linga* in the cell opposite the entrance and the images of Narasimha and Harihara in the others. Every one of the ceiling panels is beautifully executed. There is no elaboration of details as in other temples but delicate work of a superior kind which at once captivates the eye. Several of the panels are in the form of lotuses with their petals arranged in beautiful colors, which have not faded, though nearly 700 years must have elapsed since the temple was built. The panels over the three cells are exquisitely designed and executed. They look like mosaic work wrought in various colors. The other images in the temple are Gaṇapati, Mahishāsuramardini, Subrahmanya, Vinabhadra, Hayagrīva, Nāga-dampati and a Nāga. Every one of the figures is beautifully carved, the stone used, which is of a creamy color, adding considerably to its beauty. It is surely a matter for wonder that most of these images are intact, though the temple is dilapidated and not even secured with a lock. With considerable difficulty all the images were photographed. This temple deserves conservation. It need not be restored but must be prevented from lapsing into further ruin by strengthening the walls with brick and mortar and making the roof water-tight. There must be some inscription connected with the temple, but none was found, though a diligent search was made. It is probably buried in the debris in front of the temple. In an inscription newly discovered in a field of the patel of the village, the god of the temple is named Śrī-Ballāḷa-Harihara-Nāraśiṅgēśvara, though the villagers call it Mahālingēśvara. This name seems to give us a clue to the period when the temple was built. As stated before, two of the gods in the temple are Harihara and Narasimha. The third, which is the *linga*, may have been set up during Ballāḷa's reign and named after him. If this surmise is correct, the period of the temple would be about A.D. 1200. Another epigraph was found on a pillar in front of the Kariyamma temple.

15. The places that were visited in the neighbourhood of Māvuttanhalli were Tirupatihalli, Kenganhalli, Singanhalli, Maṭhada Hosalli and Mādanhalli. A new inscription was copied at the 1st village; 2 at the 3rd—1 at the entrance to the village and the other at the Kaṇuve Rāmēśvara temple at the foot of Siddharabēta to the east; and 2 more at the 4th. The Bairēdēva temple near Singanhalli was inspected. This and the Kaṇuve Rāmēśvara temple have towers resembling that of the Rāmēśvara temple at Arakere (para 13). At Singanhalli a palm-leaf manuscript was produced by a villager for inspection. It is about one hundred years old and gives the information that one Singa-jōgi having built the village, it became known as Singanhalli; and that one Kari Kaṇuvēgaṇḍa built or renovated the Bairēdēva temple. The inscription at the Kaṇuve Rāmēśvara temple is an important Vijayanagar record, as it is the only one that I have seen in which supreme titles are applied to Rāma-Rāja.

16. From Māvuttanhalli I proceeded to Jāvagal, inspecting on the way Mosale, Sankehalli and Mallidēvihalli. Two new inscriptions were found at Mosale and one at Sankehalli. In front of the Anjanēya temple in the latter village is a mud shrine in which a figure said to represent one Ajjappa, who built the temple, is set up and worshipped. It is worthy of note that many Lingayats of this village and the surrounding parts are named after Anjanēya, the deity of the village. At Jāvagal the Lakshmīnarasimha temple was inspected. It is a good specimen of Chalukyan architecture with a tower and with rows of animals, etc., on the outer walls. It has also like the temples at Hullekere, Sōmanāthpur and Kōramangala a *jagati* or parapet in front; but a brick wall has latterly been built on the *jagati* to which have also been attached front *mantapas* with a lofty outer entrance, so that the front view of the temple is that of a Dravidian structure. The tower and the sculptures above the eaves are plastered with mortar, with a view probably to preserve them from injury; but this mostly conceals the carvings. On the outer walls, beginning from the bottom, we have these usual rows of sculptures:—(1) elephants, (2) horsemen, (3) scroll work, (4) Purāṇic scenes, (5) Vyālis or Śārdūlas, (6) swans, (7) large images with canopies, (8) cornice, (9) turrets and (10) eaves. Above the eaves all round there are at intervals turrets with *kūlasas*. These are also plastered and a brick parapet wall built all round the roof. On the *jagati* in front of the

temple there are from the bottom the same four rows as those on the walls ; but above these we have (5) a row of turrets and (6) a row of columns with figures between, as in the temple at Sômanâthpur. Altogether there are 137 large images on the walls, of which 77 are female and the rest male. On the east wall the second figure from the north stands with what looks like a staff in the right hand and some fruit in the left and wears, besides a long coat and a hood, a belt-like thing in the manner of a sacred thread. May it represent Lakulîsa ? Similar figures at Halebid are said to represent Takshinâmurti. The temple is a three-celled one—*trikuṭāchala*—with Kēśava in the chief cell, Gôpāla to the right and Lakshminarasimha to the left. Though occupying a subsidiary cell, Lakshminarasimha is regarded as the chief deity. Tradition has it that the image of this god, which was formerly in the hill known as Harihareśvarabetta, revealed itself in a dream to the Hoysala king Vishnುವர்தhana, who brought it from there and set up here. The usual story of a cow droppng milk over the image is also related ; and a rafter,  $4\frac{1}{2} \times 6'' \times 4''$ , is shown as having been prepared from the Tulasi tree which overshadowed the image when at Harihareśvarabetta. Though a Vishnu temple, figures of Ganapati and Mahishāsura-mardini find a place in the niches of both the sides of the chief cell. The ceiling panels are all well executed, some of them being nearly two feet deep. The temple is in a good state of preservation. No inscription relating to the construction of the temple was found in the village. I was told that some years ago an inscription stone was chiselled out and used for the pavement of the front *mantapa* ! Though there is no regular inscription to help us, still the period of the temple can approximately be fixed by the names of the sculptors discovered on the outer walls. For here also, as at Nuggihalli and Sômanâthpur, are labels below some of the large images giving the names of the sculptors who executed them with sometimes the names of the gods also. Altogether 21 such labels were copied. Among the sculptors may be named Mallitamma, Chikka Mallitamma and Makasa. The first name occurs in 10 places, the second in 3 and the third in 5. We know that Mallitamma had a great deal to do with the execution of the images on the outer walls of the Nuggihalli (A.D. 1249) and Sômanâthpur (A.D. 1268) temples (see last year's *Report*, para 25). We shall not therefore be far wrong in assigning the construction of this temple to about the middle of the 13th century. A new inscription was found on the ceiling of the front *mantapa*. The Gangādhareśvara, Veerabhadra, Chandranātha and Banaśankri temples were also visited. The first two show some good work, though in ruins. On the pillars, beams and other members of the first temple were found masons' marks, such as *Varuna* (west), *Vāyābhya-madhya* (north-west), etc., incised in characters of the Hoysala period. A new epigraph was found on a beam of the second temple. On the outer walls of the third, which is a Jama temple, are rows of the Tirthankaras here and there. A few other sculptured slabs found here do not appear to belong to this temple.

17. While at Jāvagal, I surveyed the neighbouring villages—Nēralige, Timmanhalli, Dyāmēnhalli and *bēchirākh* Būchēnhalli, and explored portions of the Būchēnhalli *kāval* and A'nesattabōre. A large *śrīrūpa* of the Ganga king Mārasimha's time was discovered in the first village. This slab, about  $6 \times 5'$ , forms the roof of what is called the *Karūga-mantapa* in the middle of the village. It is an important find, as its sculpturs elucidate the meaning of a doubtful expression occurring in some of the Ganga records (see para 77). The credit for its discovery is entirely due to the Amildar of Arsikere, who also facilitated the discovery of several others in his Taluk by the intelligent interest he took in my work. Other discoveries were one inscription at each of the other villages mentioned above, one in A'nesattabōre and one in Beḷḍēvaragudi-tiṭṭu.

18. On the 10th of February I reached Halebid. All the temples of the place were closely examined. Though the celebrated Hoysalēśvara temple has been described by experts and information about it is available in published works, still a few more details about it may not perhaps be quite devoid of interest. The temple has four doorways, two on the east, one on the north and one on the south, with beautifully sculptured lintels containing the figure of Tāṇḍavēśvara in the centre flanked by *mākarras* on which Varuṇa and his consort are seated. At the north doorway there is only one *drārapā-laka* standing ; at the first doorway on the east there is none, but at the second and at the south doorway there are two. In point of workmanship the south doorway



is the best ; and no wonder, as it is supposed to be the one through which the king entered the temple from his palace situated to the south-west. The big figure of Gaṇapathi in the south of the temple compound is supposed to have been at the south outer gate of the temple. At all the doorways there are at the sides of the steps two tower-like niches with two more opposite to them at some distance on the same level on the east but on a lower level on the north and south. Beginning from the right side of the north doorway runs along the whole of the east face of the temple up to the left side of the south doorway a *jagati* or parapet, about 11 feet high, consisting of these friezes—(1) elephants, (2) lions, (3) scroll work, (4) horsemen, (5) scroll work, (6) Purāṇic scenes, (7) *mukaras*, (8) swans, (9) alternate seated and standing figures surmounted by a cornice with bead work, (10) miniature turrets with intervening lions and figures in front, and (11) a rail divided by double columns into panels containing figures, sometimes indecent, between neatly ornamented bands. Above this come perforated screens surmounted by the eaves. The buttress-like structure in the middle of the east face, however, forms an exception to this arrangement, because on it in place of friezes 9 to 11 we have a row of large images with ornamental pedestals and canopies as on the west face of the temple. Above this there is a plain cornice and above this again plain pilasters with an ornamental gateway on the north, east and south faces, the whole surmounted by eaves which differ considerably in make from those of the rest of the east face. This anomalous structure, which encloses a small cell in the interior known as 'the dark room' and is the only portion on the east face with a row of large images, must be a later addition. It could not have formed a part of the original plan. The terrace on which the temple stands and which closely follows the contour of the building, also proves this, seeing that no such structure is indicated in it. It may be noted here that in all temples which have a *jagati*, the rail or the uppermost frieze contains, as a rule, some indecent figures : that appears to be the portion reserved by sculptors for this purpose.

19. Beginning from the right side of the south doorway runs, above the frieze of swans, a row of large images with various kinds of ornamental canopies and pedestals decorated with scroll work along the whole of the west face up to the left side of the north doorway. There are also on the west face at regular intervals 6 car-like niches, about 15 feet high, in two storeys, on which we have only the first 5 friezes, the row of large images breaking off here. There are also a few large figures on the niches, but they are of a different size and on a different level. Each niche has two large figures on the outer right and left walls in both the storeys, the upper ones being sometimes excellently executed. In place of the Purāṇic frieze we have here a broader one containing standing figures with intervening miniature turrets. As the eaves of the lower storey in all the niches partly conceal the large figures on the wall on both the sides, it may perhaps be presumed that the niches are later structures. The number of large figures on the west face is 281, of which 167 are female and the rest male. Their position on the wall is as follows :—from the right side of the south doorway to the 1st niche 48, 30 female and 18 male ; from the 1st niche to the 2nd 18, 10 female and 8 male ; from the 2nd niche to the 3rd 18, 8 female and 10 male ; from the 3rd niche to the 4th 113, 69 female and 44 male ; from the 4th niche to the 5th 18, 11 female and 7 male ; from the 5th niche to the 6th 18, 12 female and 6 male ; and from the 6th niche to the left side of the north doorway 48, 27 female and 21 male. The figures representing the gods and goddesses of the Hindu pantheon may thus be analysed : Gaṇēśa, seated or standing, 4 ; Subrahmanya on peacock 1, under canopy of a seven-hooded serpent 2 ; Śiva as Umāmahēśvara 8, as destroyer of the demons Gajāśura, Ja'andhara, Andhakāśura, etc., 25 ; Viṣṇu, seated or standing, 15, as Vēṇugōpāla 12, as Varāha 2, as Narasimha 4, as Vāmana 1 and as Trivikrama 1 ; Brahma 4 ; Harihara 1 ; Dakṣiṇāmūrti 1 ; Bhairava, the only male nude figure, 6 ; Pārvatī including Durgā, Kālī, Mahishāsuramardini, etc., 18 ; Sarasvatī, seated or standing, 9 ; Indra 2 ; Garuḍa 1 ; and Śūrya 1. There are also figures of Andhakāśura, Arjuna and Rāvaṇa. Mōhini, the only female nude figure, occurs several times, adorned with serpents. The figure said to represent Dakṣiṇāmūrti wears a long robe and hood with a staff in the right hand and a disc called *chandrak* in the left instead of the fruit noticed at Jāvagal (para 16). It occurs, as a rule, along with Mōhini not only here but also in other rows. The Purāṇic story of Śiva falling in



love with Mōhini, a form assumed by Vishnu, appears to be indicated here. The other parts of the temple where we have large figures are the buttress-like projection referred to above (see previous para) in the middle of the east face and the shrine of the Sun to the east of the large Nandi-maṇṭapa. On the former there are 29 figures, 18 female and 11 male, while on the north and south walls of the latter there are 21, 15 male and 6 female. It is said that corresponding to the shrine of the Sun there was also a shrine of the Moon to the east of the small Nandi-maṇṭapa. A few noticeable features in the sculptures on the walls may also be mentioned here. In the 16th large figure from the south doorway whiskers and mustaches are beautifully shown. Several of the female figures, especially dancing girls, are represented as wearing breeches. Several horses are adorned with ornamental housings and horsemen as a rule wear long boots. In the Purāṇic frieze—to the right of the 1st doorway on the east are seen figures with coats; to the right of the 2nd doorway, a figure with a long coat and *kannaurband*; to the left of the 3rd niche the chariots of Rāma and Rāvaṇa have spring wheels; to the right of the same niche is a figure with a long coat and hood and a staff under the armpit, said to represent an officiating priest of the Kāpālīka sect; to the left of the 6th niche, in the battle between Karna and Arjuna, a soldier is using a telescope; and to the right of the same niche a seated figure of Dakṣiṇāmūrti wears a long coat with buttons. Curiously enough, the Purāṇic frieze on the projection to the right of the 6th niche is made similar to the corresponding frieze on the niche itself. This is apparently a mistake made by the sculptors, as nowhere else in the temple are the two friezes like each other, the one on the niches having nothing to do with the Purāṇas but simply bearing figures representing the 11 Rādras, the 12 A'dityas, the 8 regents of the directions, the 24 *mūrtis* of Vishnu and so forth. About 90 labels, mostly consisting of names of sculptors, were copied on the outer walls. The names that occur several times are Māṇibālaki, Mābala, Ballaṇa, Bōchapa, Kēṭaṇi, Bama, Balaki and Rēvōja. The only label that was found explaining the Purāṇic scene above it was *Duśśasana vadhe*, a mistake for *Duśśāsana vadhe* (i.e., the killing of Duśśāsa). The period of these short inscriptions may be supposed to be the middle of the 12th century, as Belur 259 leads us to infer that the temple was built or completed in the reign of the Hoysala king Nārasiṃha I (1141-1173). There were also found on the basement of the small Nandi-maṇṭapa nearly 30 small inscriptions, consisting mostly of masons' marks such as *paḍura* (west), *paḍurala-budoga* (north-west), Indra (east), Agni-Indra (south-east), etc.

20. As is well known, the temple is a double one with a small intervening cell. Both are exactly alike inside with well-carved doorways and lintels and with beautifully executed *daṇṭapāṭakas* and female chauri-bearers at the sides. There are 2 niches on both sides of the doorway and 2 more a little beyond, facing north and south. There is, however, an additional niche in the south temple to the right of the south entrance. The lower panel of every niche has the figure of a man stabbing two tigers on both his sides. The four pillars in the *prabhavali* of both the temples had each 4 standing figures on the four faces fixed on the capital; but now there are only 6 left in the north temple and 5 in the south. It is probable that every pillar on the east face had such a figure standing out on its capital and supporting the eaves above as in the Belur temple, but all that we have now are two figures at the 2nd doorway on the east. These images are known as *molanakūṭi* figures in Kannada. They are mostly female. The small cell between the temples has a porch and two niches on both sides at some distance. Opposite to this cell is 'the dark room' enclosed by the buttress-like projection on the east. The ceiling panels in the interior, though comparatively large in size, do not show very good work. A new inscription was discovered on the steps of the 2nd doorway on the east. Two mutilated sculptures of the Hoysala crest, i.e., of Śaṅka stabbing the tiger, are lying in the compound, one near the big figure of Gaṇapati in the south and the other to the south of the large Nandi-maṇṭapa. It is not clear where these were placed formerly. The inscribed pillar to the south of the temple in the compound was closely examined. The inscription on it, Belur 112, which records the self-sacrifice of a general named Lakshma and of his wife and followers on the death of Ballāḷa II, is unfortunately unfinished, stopping in the middle of a verse; and it is not known where the record is continued. The top portion of the pillar is gone. Around the middle portion are sculptured 8 male figures, several of which are represented as cutting off their own heads with swords. The north-west figure on the pillar is

interesting as it affords another illustration of the practice of "offering the springing head" (*siditule-godru*) by a devoted servant on the death of his master (see *Report* for 1908-09, para 16). The figure is seated with folded hands in front of a bowed elastic rod with its cut off head springing up with the rebound of the rod. The south-east figure holds its own cut-off head by the hair with the left hand, while the west figure is in the act of cutting off the head holding the top-knot of the hair with the left hand. The others are in various stages of preparation for the self-sacrifice. Most of the figures wear a *todur* or badge on the left leg as a mark of devotion to their master and determination to die with him.

21. The large mound in the south-west of the compound of the Hoysalēśvara temple represents, no doubt, the site of a former temple. Further, it is very likely that there was an inscription relating to the construction of the Hoysalēśvara temple set up somewhere near the south doorway as also a stone at the same place on which the unfinished epigraph on the pillar near the mound was continued. Unfortunately, neither of them is now forthcoming. It is just possible that the mound may have one or both of them buried in it. For these reasons it was thought very desirable to have the mound excavated; and as a preliminary step it was arranged to carry a trial trench across the mound. But, as sufficient labor could not be had at the time, the work did not make as much progress as I wished. The excavation went on slowly for a few days and the result was fairly satisfactory. Portions of the basement of the *garbha-griha* and *nararanga* of the temple which once stood on the site were exposed. A few pillars and slabs forming part of the ceiling were also unearthed. From these one may presume that the temple was a small neat structure. Even with the necessary labour at our command it would take not less than a month to clear the whole mound. So, I stopped work with the hope of resuming it at some favorable time in future, in order that I might be able to carry out my programme which included a tour in the Shimoga District.

22. The Jaina temples at Bastihalli were examined. They are 3 in number, standing in a line, all facing the north, the middle one being a small plain building. The temple to the west has an image of Pārśvanātha, about 14 feet high. The *nararanga* is very beautiful with a well-carved circular ceiling panel, about 12 feet in diameter, and black stone pillars, beautifully polished and apparently turned in a lathe, which are elegantly decorated with bead work. Such fine pillars are not found anywhere else in the State, though a few of the same kind but of comparatively inferior workmanship are seen in the *nararangs* of the Belur temple and of the Akkana-basti at Sravana Beḷgoḷa. There are 8 niches, 5 to the right and 3 to the left facing one another with 2 more at the sides of the outer entrance. It is probable that each contained a figure once, but now all are empty. We have also in the *nararanga* a stout seated figure of Sarvāṃmayaksha to the right of the inner entrance and a figure of Kūślmāṇḍini in the *sukhanāsi* or vestibule seated to the left. The image of Pārśvanātha is, as usual, flanked by his Yaksha and Yakshi, viz., Dharaṇendra and Padmāvatī. The front *mantapa*, which has also a good ceiling panel, is supported by pillars which are ornamented with bead work. The outer walls of the *garbha-griha* have some sculptures at the top. The stone containing the old inscription Belur 123, which had been lying near the Lakkaṇṇa-Viraṇṇa temple to the south of Halebid, was directed, for greater safety, to be removed and placed at the entrance of this temple. The middle temple, which is dedicated to A'dinātha, has a small image, about 2½ feet high, flanked by Gōmukha and Chakrēśvari, the usual Yaksha and Yakshi in this case. In the *nararanga* there is a seated figure of Sarasvati to the right and Gaṇadhara's feet to the left, both enshrined in a porch-like *mantapa*. The original image of A'dinātha, a stout seated figure about 3 feet high, is, owing to mutilation, now kept in the *nararanga* of the temple to the east. The latter, dedicated to S'āntinātha, is similar in plan to the first temple, but without any carving whatever. The doorways of both the temples are nearly 13 feet high. S'āntinātha, about 14 feet in height, is flanked by Kimpurusha and Mahāmānasi, his usual Yaksha and Yakshi. In the *garbha-griha* there is a flight of steps on both the sides to reach the head of the image for anointing purposes. With some difficulty a photograph was taken of this image. Three new inscriptions were discovered on the pedestals of the chief images in the three temples. The inscription in the third temple is important as it enables us to fix its period which was not known before.

23. The Kêdârêśvara temple resembles the Kêśava temple at Sômanâthpur in some respects: the terrace on which it stands is supported at the angles by figures of elephants facing outwards; and the row of large images on the walls begins on the east face at the corners on both sides of the entrance where the *jagati* or railed parapet ends. The friezes on the outer walls are the same as those in the Hoysalêśvara temple with one exception, *viz.*, in place of lions there we have horsemen here. But the figures of this temple are smaller and sharper in outline and sometimes more elegantly executed. As portions of some of the friezes do not belong to this temple, the incongruity is, as a matter of course, marked in several places. The number of large figures now found on the outer walls is 176, of which 90 are male and the rest female. This proportion appears to be exceptional as in most temples of this kind the female figures always outnumber the male. On the south face are two labels stating that the figures above them were executed by the sculptor Maba. But I am not sure if these images originally belonged to this temple. Here also we have on the west wall a figure of Pakṣiṇâmûrti with the usual long coat and hood, but wearing, in addition, a neck ornament and sandals with a snake entwined round the right hand. The temple has 3 cells, that in the north having now no doorway. The south cell has the jambs of a Viṣṇu temple with the lintel of a Śiva temple placed over them. Each cell has 2 niches at the sides. The niche in the south-west is unlike the others in formation; this is unusual. The ceiling panels are flat except the four in the middle *ankanas*. In the compound are strewn in confusion sculptures and architectural members brought from the ruins of several temples in Halebid in connection with the restoration of this temple. It has to be mentioned here that as a result of the vandalism of ignorant contractors in their eagerness to procure carvings and slabs for the restoration work, many fine sculptures and inscription stones have been broken or destroyed. As instances, I may point out the mutilated sculptures dug up and left at the site of the ruined Panchalingêśvara and other temples and the inscription stone, converted into a door-post, lying at the gate of the Hoysalêśvara temple with the letters chiselled out. A new inscription was discovered in the field to the south of the Kêdârêśvara temple.

24. A few other temples in the village were also examined. A new inscription was copied near the Gaṇapati temple. In the Ranganâtha temple, a small neat building with a well-carved image of Ranganâtha, two inscriptions were found on the beams. The Virabhadra temple has a row of large figures on the walls of the *garbha-griha* with the Hoysala crest in front of the tower. The Hoysala crest is also found in the Rudradêva temple to the south-west of the travellers' bungalow. One more epigraph in the village was copied in the backyard of Kâlingappa's house. The ruins of the five temples known as Panchalingêśvara are situated to the west of the travellers' bungalow. It was from these that a large number of sculptures was obtained for restoring the Kêdârêśvara temple. The figures, sculptured slabs, pillars and beams that are still left in the ruins lead us to the conclusion that these temples, though small, were not very inferior to the Hoysalêśvara temple in artistic beauty. Two more inscriptions were discovered near the hillock known as Benne-gudda: one on a large slab near the *Nelumâṭige* or underground cellar to its north and the other on a boulder to its east. The former is an important record of the time of the Hoysala king Nârasimha III, while the latter is of interest as it refers to a channel led off from the Yagachi, the river that flows by Belur, for the water-supply of the Hoysala capital. The *Nelumâṭige* mentioned above is supposed to have been an underground cellar of the palace during the Hoysala period and a hole with a stone pillar is pointed out as its entrance. The inside is mostly filled up with earth. This place has been noted down for excavation.

25. The villages visited in the neighbourhood of Halebid were Chatachattahalli and Ghattadahalli. In the former the Chattêśvara, Tirumaladêva and Virabhadra temples, which are all in ruins, were inspected and a new inscription discovered in the 2nd. The Chattêśvara temple is a fine structure, though without sculptures on the outer walls. It faces the west and has 3 cells, with a figure of Viṣṇu in the cell opposite the entrance, a figure of the sun in the south cell and the *linga* in the north. All the cells have a *sukhanîsi* or vestibule, which is a rare feature in temples of this style, that of the *linga* having a doorway with screens on both the sides while the others are left open. The Viṣṇu and Sûrya figures are well carved. All the 11 ceiling panels

in the *nararanga* are elegantly executed, the central one resembling that of the porch in front of the Iśvara temple at Arsikere. This appears to be the only temple of this style with a figure of Sūrya installed as one of the principal deities. All the niches in the *nararanga* are empty. I was told that some years ago the figures in them were removed by some officer. Such things ought not to be tolerated. In this connection I would suggest the construction of a sculpture shed in some central place where, after removal from ruined temples, figures and sculptures of artistic merit may be preserved and studied. The exterior of the Chaṭṭēśvara temple also presents a neat and elegant appearance. There is a porch in front with a good ceiling panel surmounted by a tower. All the three cells have also towers over them with a projection in front. There are again four smaller towers at the corners and one in the centre of the roof, the whole producing a very pleasing effect. The exterior of each cell has the appearance of a room having three bay windows on the three sides. The basement too bears evidence of architectural skill. The neatness and symmetry of this temple in every detail are noteworthy. In Ghattadahalli the Kallēśvara, Gaṇapati and Kēśava temples were examined and a new inscription found in the first.

26. On the 17th and 18th of February a joint inspection was made of the Hoysalēśvara and Kēdārēśvara temples by the Executive Engineer, Hassan Division, and myself in connection with Mr. J. H. Marshall's note. With regard to the first temple, my suggestions related to stopping leakage, replacing pillars and if possible beams by new ones in the north-east corner of the large Nandi-mantapa, preventing the crushing of the friezes by the superincumbent weight on the north side of the bulging portion in the middle of the east face, and general maintenance of the structure; and with regard to the second temple, to completing the dripstones, using a glass sheet for the portion of the roof left open in the *sukhanāsi* or vestibule, clearing and levelling the compound, and building a platform in the west of the compound for arranging the scattered sculptures. We also inspected the Pārśvanātha temple at Bastihalli and my suggestions with regard to the preservation of this building were these: stopping leakage, removal of the ugly mud structure leading to the *mukha-mantapa*, replacing the wooden props in the same *mantapa* by stone pillars, and supplying 'scrub eradicator' for the destruction of vegetation.

27. I then proceeded to Belur, inspecting on the way Hebbālu and Bantēhalli. Two new inscriptions were found in the latter village. The Kēśava temple at Belur has also been described by experts. Still a few more details about it may not be uninteresting. It stands on a raised terrace in the

Belur temples. middle of a spacious courtyard, surrounded by temples and *mantapas*, several of which are later additions, and adorned with a Dravidian *gōpura* at the outer entrance. To its south-west stand the Kappe-Chennigarāya temple and the temple of the goddess Sōmanāyaki; to its west, the Vīranārāyaṇa temple; and to its north-west the temple of the goddess Aṇḍāl. Kappe-Chennigarāya is so named because according to tradition there was found in a cavity near the navel of the image a *kappe* or frog (see *Mysore*, II. 186). Chennigarāya is only another name for Chennakēśava. An inscription newly discovered on the pedestal of this image gives the important information that it was set up by S'āntale, the senior queen of the Hoysala king Viṣṇuvardhana. The god in the principal temple, though now called Kēśava or Chennakēśava, is styled Vijayanārāyaṇa in Belur 58 of 1117, which records its consecration. This is corroborated by an inscription newly found on the pedestal of the image itself, which gives Vijayanārāyaṇa as the name of the god and says that it was set up by Viṣṇuvardhana. Besides these two gods, a third, Lakshminārāyaṇa, is named in Belur 58, which registers grants for all the three. It is probable that the third god is identical with the image in the temple to the west which is now known as the Vīranārāyaṇa temple. We thus see that the above three temples belong to about the same period. The *garbhagriha* of the Sōmanāyaki temple with a tower over it is also popularly assigned to the same period. The tower of the principal temple, which is no longer in existence, was, it is said, exactly like that of the Sōmanāyaki temple, only much larger in size. According to expert opinion, however, this tower is not in keeping with the style of architecture. The Balimantapa in front of the principal temple (which we may hence call 'the Kēśava temple' by its popular name to avoid confusion) is known as Nāganāyaka's *mantapa* owing to a Pālegār of that name having built it.

The *Suvarṇamaṇṭapa* or *kalyāṇamaṇṭapa* with a figure of Sugriva in it is said to have been built by Kanṭhirava-Narasa-Rāja Oḍeyar of Mysore and the front portion of the Somanāyaki temple by a member of the Daḷavāy family. Opposite to the Kappe-Chennigarāya temple at some distance was discovered a stone containing a male and a female figure standing side by side with folded hands under an ornamental *prabhavale* or canopy. The rich dress and the ornaments with which they are decorated evidently indicate high rank. The male figure wears a cone-shaped cap, partly covering the ears, and a robe extending down to the feet with a cloth thrown over it. It also wears large ear-rings with four (?) diamonds in each. The female figure is richly ornamented. Unfortunately the faces are injured though the other parts are intact. I venture to think that the figures represent Viṣṇuvardhana and his queen Śāntalā, who set up respectively the gods Vijayanārāyaṇa and Kappe-Chennigarāya. If so, they afford us an insight into the mode of regal dress and decoration in the early part of the 12th century. The other temples in the enclosure are the Narasimha temple, the temple of the Ālvārs (or Śrīvaiṣṇava saints) and shrines of Rāmānujācārya, Viḍāntadēśika and Maṇavāḷamūni.

28. The Kōśava temple has three doorways, on the east, south and north, the latter two being respectively known as the "Friday entrance" (*Śukravāra-bāgīlu*) and "the Heavenly entrance" (*Svargada-bāgīlu*). The door-frames are apparently of a subsequent period as evidenced by the mutilation of the side pilars or their concealment by the figures on the jambs. This supposition is borne out by Belur 72 which tells us that the door-frames, door-lintels and perforated screens were caused to be made by Ballāḷa II, the grandson of Viṣṇuvardhana. On the jambs of the east doorway are sculptured Maṇmatha and Rati, rare figures in temples of this style; on those of the south, Hanumān and Garuḍa; and on those of the north, female ebouri-bearers. The lintels have a projecting panel with the figure of Garuḍa, above which, flanked by *makaras*, we have on the east Nara-simha killing Hiranyakaśipu, on the south Varāha killing Hiranyāksha, and on the north Kōśava. The north and south lintels are carved on the back also. At all the doorways there are, as in the Hoysaḷēśvara temple at Halebid, two tower-like niches with two more opposite to them at some distance on a lower level, the upper ones containing as a rule figures of Viṣṇu and the lower ones those of Virabhadra, Bhairava, Mahishāsura-mardini and so forth. There are also at the sides of each doorway figures of Śaḷa stabbing the tiger. Beginning at the sides of the east doorway and extending beyond the north and south doorways up to the outer wall of the *sukhanāsī*, runs a *jaḡali* or parapet containing these rows of sculptures—(1) elephants, (2) cornice with bead work surmounted by *simhalalāṭas* or lions' heads at intervals, (3) scroll work with figures in every convolution, (4) another cornice with bead work, (5) small figures, mostly female, in projecting ornamental niches with intervening figures of Yakshas, seated inward; (6) delicately carved figures, mostly female, between pilasters; (7) eaves with bead work with a thick creeper running along the edge of the upper slope having at intervals beautifully carved small figures and miniature turrets, and (8) a rail containing figures, sometimes indecent, in panels between double columns surmounted by an ornamental band. Above this come perforated screens surmounted by the eaves. They are 20 in number, 10 to the right and 10 to the left of the east doorway, running along the walls up to the left and right sides of the south and north doorways. Ten of them are sculptured, the two at the sides of the east doorway representing the *dandār* of a Hoysaḷa king, probably Ballāḷa II, and the others various Puranic scenes. The pillars at the sides of every screen have on their capitals figures standing out supporting the eaves. These *madanakai* figures, as they are called in Kannada, which are mostly female, are wonderful works of art. Once there were forty of them round the temple; it is fortunate that only two are now missing. Two of them represent Durgā. Three are huntresses, one bearing a bow and the others shooting birds with arrows. The pose of the latter is imposing though perfectly natural. Most of the other figures are either dancing or playing on musical instruments or dressing or decorating themselves. Several of them are represented as wearing breeches. The majority of the *madanakai* figures also occur in the 6th row in miniature.

29. Attached to the outer walls of the *garbhagriha* on the three sides are three elegantly executed car-like niches in two storeys, with Viṣṇu figures inside. Each storey is adorned with a parapet. On the niches are sculptured from the bottom upwards these freizes—(1) elephants, (2) lions, (3) horsemen, (4) scroll work

with figures in every convolution, and (5) a rail with figures, mostly female, between double columns. There are figures on the outer walls of the niches in both the storeys. Opposite to these niches there are on a lower level three tower-like niches resembling those at the doorways and containing figures of Durgā, etc. Beyond the *jaḡati* or railed parapet around the temple we have on the walls 80 large images, of which only 19 are female. The images are not in a continuous row as in other temples of this kind. The figures representing gods and goddesses may be analysed thus: Vishnu 32, as Lakshminārāyaṇa 2, as Vāmana 1, as Narasimha 2, as Varāha 2, as Ranganātha 1, and as Balarāma 1; Ś'iva and Pārvaṭi, standing, 1; Ś'iva as destroyer of Andhakāśura and Gaḡāsura 3; Harihara 2; Śūrya 4; Pārvaṭi including Durgā and Mahishāsuramardini 5; Bhairava 2; Manmatha and Rati 1; also one each of Gaṇeśa, Brahma, Sarasvatī and Garuḡa. There are also figures of Rāvaṇa, Dakṣha, Arjuna, Bali and Ś'ukrāchārya. Two of the large figures on the walls, Narasimha in the south-west and Ranganātha in the north-east, are enshrined in ugly structures which disfigure the temple. There are also figures of gods and goddesses in the 3rd, 5th and 6th rows. A few interesting sculptures in the temple may also be noticed here. The last *maḡanukai* figure to the left of the north doorway, which represents a huntress, is flanked by two small figures, of which the one to the left is represented as carrying a bamboo lath to the ends of which are tied a deer and a crane shot in the chase; while the other gets a thorn removed from the leg by a seated figure which uses a needle for the purpose. The second figure to the right of the east doorway holds in its hand betel leaves which are true to nature, while the small figure at its left side spritzes scented water with a syringe. In the creeper-like canopy of the figure to the left of the north doorway is sculptured on a fruit a fly, perfect in every detail, on which a lizard is preparing to pounce. In the rail or 8th row—to the right of the north doorway are seen the king and queen seated witnessing a wrestling match; also 6 *paṇḡḡarāms* or Śaiva devotees with their heads covered; to the left of the same doorway a man with a long coat, hood and *kammaband* in the act of cutting off his own head before a seated goddess (perhaps Durgā) who stops him; and to the right of the north-east ugly structure a chain of destruction—the double-headed eagle or *gaṇḡabhlēruṇḡa* attacking a *śarabha*, which attacks a lion, which in its turn attacks an elephant, the latter seizing a snake which is in the act of swallowing a rat—with the figure of a sage wondering at the sight. In the 6th row, to the left of the north doorway is observed a female figure stripping itself on finding a lizard in the cloth. The lizard is shown to the left. Similarly, one of the *maḡanukai* figures is represented as stripping itself on finding a scorpion in the cloth, the scorpion being shown on the base. But people attribute some mysterious power to the figure in this row and believe that pouring oil over it wards off the evil effects of a lizard falling on the body. About 68 figures in this row are missing. In the 5th row, to the left of the south doorway is seen a female figure drawing a picture on a board; also a figure of Mōhini with the usual Dakṣiṇāmūrti wearing a check long coat and *kammaband*. In the 3rd row are seen two figures carrying a bamboo lath on the shoulders with dead game tied at the ends, figures shooting with guns and a figure of Jina.

30. The work inside the Kēśava temple is finer in some respects than that outside. There is a raised veranda on both sides of the three entrances. The central pillars of the *navaraṅga* are similar to those of the Pārśvanātha temple at Halebid but not so beautiful. The large ceiling panel in the centre is marked by a richness of ornamentation and elaboration of details rarely found in other temples. There are four exquisitely carved *maḡanukai* figures standing on the capitals of the four central pillars, one dressing the hair, one with a parrot on the hand and the remaining two dancing. The bracelet on the hand of the figure with the parrot can be moved as also the head ornament of the one on the south-west pillar, thus testifying to the marvellous skill of the sculptor. Inscriptions were discovered on the pedestals of three of these figures. The ceiling panels in front of the entrances are flat and oblong in size with the figures of the *aṣṡṡalīkṡālakas* sculptured in three separate panels instead of in one. Two other pillars in the *navaraṅga* deserve notice, the well-known Narasimha pillar and the one in front of the south *drārapālaka*. The latter has eight vertical bands with fine scroll work in the convolutions of which are seen delicately executed figures representing the Hindu trinity, the 10 *avatāras* of Vishnu, the *aṣṡṡalīkṡālakas* and so forth. There are also lions represented with the faces of other animals. On a beam in front of the *sukhanāśi* or vestibule are shown



the 24 *mūrtis* or forms of Vishṇu. The lintel of the *sukhanāsi* doorway, with the figure of Lakṣmīnārāyaṇa in the centre, shows excellent filigree work. The Kēśava image is a marvel of the sculptor's art. The ceiling panels over the verandas show better work than those at the entrances. The west veranda at the south entrance has a frieze representing scenes from the Rāmāyaṇa. On the west wall at the same entrance 8 new inscriptions were discovered.

31. A few words may be said here about some of the other temples in the enclosure. The Kappe-Chennigarāya temple has two cells with entrances opposite to each. The chief cell with the figure of Kappe-Chennigarāya faces east, while the other with that of Veṅṅōpāla faces north. The lintel over the *sukhanāsi* doorway of the chief cell has the figure of Lakṣmīnārāyaṇa flanked by *makaras*. Here Varuṇa is represented as seated under a canopy leaning against the *makara* and not riding it as usual. On the lintel of the other cell we have the figure of Narasimha killing Hiraṇyakaśipu, flanked on either side by a *makara*, a Vishṇu figure and an elephant. The niches at the sides of the chief cell have figures of Lakṣmīnārāyaṇa, while those at the sides of the other cell contain the figures of Sarasvati and Gaṇēśa. Opposite to the Sarasvati niche there is also another with the figure of Mahishāsuramardini. As in the Kēśava temple there are verandas at the entrances. Three *nandamukha* figures are seen on the pillars of the *navaranga*. Outside, the temple is plain without any sculptures. The Vīranārāyaṇa temple is a small neat building with a row of large figures on the outer walls. The number of the figures is 59, of which 23 are male and the rest female. The deities represented are Vishṇu, Ś'iva, Brahma, Sarasvati, Pārvati and Bhairava. The sculpture on the north wall representing Bhīma's fight with Bhagadatta and his elephant is very well executed. The Aṇḍāl temple has likewise figures on the outer walls. The basement and the top have also here and there rows of elephants, scroll work and Purāṇic scenes. The structure has the appearance of having been built with the materials belonging to some other temple. The figures on the outer walls are 31, 19 female and the rest male. Besides the usual deities, Lakṣmi and Mōhini are also represented here. On the basement of the temple of the Aṭṭyārs, both inside and outside, runs a frieze representing scenes from the Rāmāyaṇa.

32. A large number of new inscriptions was discovered in the Kēśava temple and outside. Besides those already mentioned, 2 were found near the south doorway of the Kēśava temple, 1 near the lamp pillar, 1 near the well, 1 on the west base of the *balimantapa*, 1 on a stone cot in the *kālāpamantapa*, 7 on pedestals of images, 7 on temple things in the storeroom and 9 on temple vessels and jewels in the Taluk Treasury. The Nanjunḍēśvara, Ś'ankarēśvara, Pātālēśvara and Amritēśvara temples were also inspected. A new inscription was discovered in the 1st and 2 in the 4th. In the shrine opposite to the entrance in the Nanjunḍēśvara temple there is a figure of Subrahmanya seated on the peacock with five faces in front and one behind. Usually the faces are represented thus: 3 in front, 2 at the sides and 1 on the back. The Pātālēśvara temple is so called because it is situated below the level of the ground. Vīraśaiva tradition has it that on the death of Rāghavāṅka, a great Vīraśaiva teacher and poet of the 12th century, his body which was claimed by both the Brahman- and Vīraśaivas was transformed into the *linga* which is now worshipped in the temple. A new inscription was also found near the Belur tank. This tank, which is called Viṣṇusamudra, is known among the lower classes as Ammanakere or Bishṭammanakere, as the goddess Bishṭamma is supposed to have her shrine in the tank. Six new copperplate inscriptions were also found, 1 in the Taluk Treasury and 5 in the possession of Konḍi Narayanachar and others. The former was found on examination to be the original of the photograph received some years ago from the Secretariat (see *Report* for 1908-09, para 85). The latter relate to the Vijayanagar kings. A quantity of copper coins kept in a vessel in the Vīranārāyaṇa temple and some gold coins belonging to the temple kept in the Taluk Treasury were also examined.

33. The villages that were surveyed around Behur were Chikka Mēdūru, Dodḍa Mēdūru, Gōvanhalli, Bomāḍihalli, Chikka Byāḍagere, Daṇāyakanhalli, Kanāyakanhalli, Seṭṭikere, Korāṭikere, Karagaḍa, Bandūru, Channahalli, Māligere and Chikkoli. A new inscription was discovered in each of the 1st, 2nd, 8th, 9th, and 10th villages; 2 in the 3rd and the last, and 5 in the 12th. At Gōvanhalli a copy of a copperplate inscription, produced by the shanbhog of the village, was also transcribed.

The original plates are said to have been buried or lost. The inscription copied at Karagaḍa is an important record of the reign of the Ganga king Mārasimha. The village is so called because, according to tradition, the goddess Lakshmîdêvi, whose temple is situated at some distance to the west, lost her *kara-gaḍaga* (hand bracelet) in the large tank of the village. The village appears to have been an important place once. It has 3 gates and it appears that at the west gate stood a fine temple known as the Singêśvara, the materials of which were removed to Belur some years ago. Lakshmîdêvi is an important deity of the place. She is said to be the consort of the god Chennigarâya or Kêśava of Belur, her *jâtre* taking place a week before his. The 5 records found at Channahalli are all *êtragals* of the time of the Hoysala king Sômêśvara. Some of them are smeared with oil and worshipped, thus rendering the task of decipherment doubly difficult.

34. While I was in camp at Halebid, the Executive Engineer, Hassan Division, wrote to me that he would be in Belur on the 15th February and that if I could also arrange to be there then a joint inspection might be made of the temple. Accordingly I left Halebid on the 15th, inspected the Belur temple along with the Executive Engineer on the 16th and returned to Halebid the same day. Suggestions were made by me with regard to the restoration of the outer tower, the removal of the structures put up in the south-west and north-east of the temple, and the dismantling of the uncouth mud structure known as the *naḡârkhana*. A few necessary minor repairs were also suggested. I would here add two more suggestions for the consideration of the authorities concerned. The modern lamp-posts standing prominently on the terrace detract from the beauty of the front view. They must be removed to some less prominent place below the terrace. Peepul plants are seen rooting themselves on the roof in front of the *garbhagriha* of the Kêśava temple as also on the north side of the Kappe-Chennigarâya temple. These have to be destroyed at once by the use of the scrub eradicator or any other known remedy. Delay, especially in this case, is very dangerous.

35. Leaving Belur on the 2nd of March, I went to Belgâmi, Shikarpur Taluk. On the way a new inscription was found at Saulanga. A *mâslîkal* (*mahâ-satî-kaḷ*) in front of the musafarkhana at Saulanga is worth noticing. It is not like the usual stones having a post sculptured on them with an arm and hand projecting from it, but is in the form of a regular *êtragal* with three sculptured panels. The lowest panel has two female figures, richly dressed and ornamented, standing side by side with the right hand raised at right angles to the arm and holding a line between the thumb and forefinger. Flames of fire are shown as encircling their heads. In the upper panels are some female figures doing something the meaning of which is not quite clear but which is probably intended to show the manner in which *sattis* are honored in the other world.

36. Belgâmi is a place of considerable antiquity, being named in Shikarpur 154, of about A.D., 685. It was an important city at one time, as evidenced by

the ruins of temples and other structures representing almost every creed which meet the eye everywhere. The Belgami temples. The backyards of many of the houses were once the sites of temples and the owners have put the temple stones to various uses. Though there is no trace of any Jaina basti now, figures of Jinas are found lying in a mutilated condition in several parts of the village. One of them, about 10 feet high and 4 feet broad, is lying on its back with broken legs near Madâr Sab's house. The villagers call this Bêtâḷa (or goblin) and it appears that this part of the village was named Bêtâḷa-koppalu even in official records. It is amusing to hear that when children fall ill the villagers make vows to this image and pour oil into its navel. Another, a stout seated figure, about 4½ feet high, is seen in Yallâpur Holeyappa's backyard with broken hands and a severed head. I wanted to take the head to the office, but the owner of the backyard, a Lingâyat, objected, stating that the image was being worshipped by him almost every day! A Lingâyat worshipping a headless Jina image every day is something difficult to imagine unless it is due to crass ignorance. Another seated image, about 2 feet high, broken across the breast, is lying near the pond known as Baḍagihonḍa. A fourth seated figure with a canopy, about 3 feet high, is found under a mango tree in Kittadaballi Channabasappa's field. It is on this that the inscription Shikarpur 154 is engraved. A fifth standing image with a canopy, about 2½ feet high, is found in the backyard of Bhârangi Channabasavaṇṇa. A panel, about 3' × 3', with male



the 24 *mūrtis* or forms of Vishnu. The lintel of the *sukhanāsi* doorway, with the figure of Lakshminārāyaṇa in the centre, shows excellent fligree work. The Kēśava image is a marvel of the sculptor's art. The ceiling panels over the verandas show better work than those at the entrances. The west veranda at the south entrance has a frieze representing scenes from the Rāmāyaṇa. On the west wall at the same entrance 8 new inscriptions were discovered.

31. A few words may be said here about some of the other temples in the enclosure. The Kappe-Chennigarāya temple has two cells with entrances opposite to each. The chief cell with the figure of Kappe-Chennigarāya faces east, while the other with that of Vēṅṅōpāla faces north. The lintel over the *sukhanāsi* doorway of the chief cell has the figure of Lakshminārāyaṇa flanked by *makaras*. Here Varuṇa is represented as seated under a canopy leaning against the *makara* and not riding it as usual. On the lintel of the other cell we have the figure of Narasimha killing Hiranyakaśipu, flanked on either side by a *makara*, a Vishnu figure and an elephant. The niches at the sides of the chief cell have figures of Lakshminārāyaṇa, while those at the sides of the other cell contain the figures of Sarasvati and Gaṇēśa. Opposite to the Sarasvati niche there is also another with the figure of Malishāsura-mardini. As in the Kēśava temple there are verandas at the entrances. Three *mudamukai* figures are seen on the pillars of the *navaranga*. Outside, the temple is plain without any sculptures. The Vīranārāyaṇa temple is a small neat building with a row of large figures on the outer walls. The number of the figures is 59, of which 23 are male and the rest female. The deities represented are Vishnu, S'iva, Brahma, Sarasvati, Pārvati and Bhairava. The sculpture on the north wall representing Bhīma's fight with Bhagadarta and his elephant is very well executed. The Aṇḍāl temple has likewise figures on the outer walls. The basement and the top have also here and there rows of elephants, scroll work and Purāṇic scenes. The structure has the appearance of having been built with the materials belonging to some other temple. The figures on the outer walls are 31, 19 female and the rest male. Besides the usual deities, Lakshmi and Mōhini are also represented here. On the basement of the temple of the Aṭvārs, both inside and outside, runs a frieze representing scenes from the Rāmāyaṇa.

32. A large number of new inscriptions was discovered in the Kēśava temple and outside. Besides those already mentioned, 2 were found near the south doorway of the Kēśava temple, 1 near the lamp pillar, 1 near the well, 1 on the west base of the *balimōṭṭapa*, 1 on a stone cot in the *kāḷāṅṅamōṭṭapa*, 7 on pedestals of images, 7 on temple things in the storeroom and 9 on temple vessels and jewels in the Taluk Treasury. The Nanjunḍēśvara, S'ankarēśvara, Pātālēśvara and Amritēśvara temples were also inspected. A new inscription was discovered in the 1st and 2 in the 4th. In the shrine opposite to the entrance in the Nanjunḍēśvara temple there is a figure of Subrahmaṇya seated on the peacock with five faces in front and one behind. Usually the faces are represented thus: 3 in front, 2 at the sides and 1 on the back. The Pātālēśvara temple is so called because it is situated below the level of the ground. Viraśaiva tradition has it that on the death of Rāghavāṅka, a great Viraśaiva teacher and poet of the 12th century, his body which was claimed by both the Brahmans and Viraśaivas was transformed into the *linga* which is now worshipped in the temple. A new inscription was also found near the Belur tank. This tank, which is called Vishṇusamudra, is known among the lower classes as Annanakerē or Bisṭammanakerē, as the goddess Bisṭamma is supposed to have her shrine in the tank. Six new copperplate inscriptions were also found, 1 in the Taluk Treasury and 5 in the possession of Koṇḍi Narayanachar and others. The former was found on examination to be the original of the photographs received some years ago from the Secretariat (*see Report for 1908-09, para 85*). The latter relate to the Vijayanagar kings. A quantity of copper coins kept in a vessel in the Vīranārāyaṇa temple and some gold coins belonging to the temple kept in the Taluk Treasury were also examined.

33. The villages that were surveyed around Belur were Chikka Mēdūru, Dodḍa Mēdūru, Gōvanhalli, Bomāḍihalli, Chikka Byādagere, Daṇāyakanballi, Kanāyakanballi, S'ettikere, Korāṭikere, Karagaḍa, Bandūru, Channahalli, Māligere and Chikkoli. A new inscription was discovered in each of the 1st, 2nd, 8th, 9th, and 10th villages; 2 in the 3rd and the last, and 5 in the 12th. At Gōvanhalli a copy of a copperplate inscription, produced by the shanbhog of the village, was also transcribed.

The original plates are said to have been buried or lost. The inscription copied at Karagaḍa is an important record of the reign of the Ganga king Mārasimha. The village is so called because, according to tradition, the goddess Lakshmīdēvi, whose temple is situated at some distance to the west, lost her *kaṇṇa-gaḍaya* (hand bracelet) in the large tank of the village. The village appears to have been an important place once. It has 3 gates and it appears that at the west gate stood a fine temple known as the Singēvara, the materials of which were removed to Belur some years ago. Lakshmīdēvi is an important deity of the place. She is said to be the consort of the god Chennigarāya or Kēśava of Belur, her *jātre* taking place a week before his. The 5 records found at Channahalli are all *vīragals* of the time of the Hoysala king Sōmēśvara. Some of them are smeared with oil and worshipped, thus rendering the task of decipherment doubly difficult.

34. While I was in camp at Halebid, the Executive Engineer, Hassan Division, wrote to me that he would be in Belur on the 15th February and that if I could also arrange to be there then a joint inspection might be made of the temple. Accordingly I left Halebid on the 15th, inspected the Belur temple along with the Executive Engineer on the 16th and returned to Halebid the same day. Suggestions were made by me with regard to the restoration of the outer tower, the removal of the structures put up in the south-west and north-east of the temple, and the dismantling of the uncouth mud structure known as the *nagārkhāṭa*. A few necessary minor repairs were also suggested. I would here add two more suggestions for the consideration of the authorities concerned. The modern lamp-posts standing prominently on the terrace detract from the beauty of the front view. They must be removed to some less prominent place below the terrace. Peepul plants are seen rooting themselves on the roof in front of the *garbhagṛha* of the Kēśava temple as also on the north side of the Kappe-Chennigarāya temple. These have to be destroyed at once by the use of the scrub eradicator or any other known remedy. Delay, especially in this case, is very dangerous.

35. Leaving Belur on the 2nd of March, I went to Belgāmi, Shikarpur Taluk. On the way a new inscription was found at Saulanga. A *mūstikal* (*mahā-sati-kal*) in front of the musafarkhana at Saulanga is worth noticing. It is not like the usual stones having a post sculptured on them with an arm and hand projecting from it, but is in the form of a regular *vīragal* with three sculptured panels. The lowest panel has two female figures, richly dressed and ornamented, standing side by side with the right hand raised at right angles to the arm and holding a line between the thumb and forefinger. Flames of fire are shown as encircling their heads. In the upper panels are some female figures doing something the meaning of which is not quite clear but which is probably intended to show the manner in which *satīs* are honored in the other world.

36. Belgāmi is a place of considerable antiquity, being named in Shikarpur 154, of about A.D., 685. It was an important city at one time, as evidenced by

the ruins of temples and other structures representing almost every creed which meet the eye everywhere. The backyards of many of the houses were once the sites of temples and the owners have put the temple stones to various uses. Though there is no trace of any Jainā basti now, figures of Jinās are found lying in a mutilated condition in several parts of the village. One of them, about 10 feet high and 4 feet broad, is lying on its back with broken legs near Madār Sab's house. The villagers call this Bētāla (or goblin) and it appears that this part of the village was named Bētāla-koppalu even in official records. It is amusing to hear that when children fall ill the villagers make vows to this image and pour oil into its navel. Another, a stout-seated figure, about 4½ feet high, is seen in Yallāpur Holeyappa's backyard with broken hands and a severed head. I wanted to take the head to the office, but the owner of the backyard, a Lingāyat, objected, stating that the image was being worshipped by him almost every day! A Lingāyat worshipping a headless Jina image every day is something difficult to imagine unless it is due to crass ignorance. Another seated image, about 2 feet high, broken across the breast, is lying near the pond known as Baḍaḡihonḍa. A fourth seated figure with a canopy, about 3 feet high, is found under a mango tree in Kiṭṭa-daballi Channabasappa's field. It is on this that the inscription Shikarpur 154 is engraved. A fifth standing image with a canopy, about 2½ feet high, is found in the backyard of Bhārangi Channabasavaṇṇa. A panel, about 3' × 3', with male

chauri bearers at the sides, from which the central Jina figure has been removed, the *mukhade* or triple umbrella still remaining, is lying half buried in the backyard of Chaurada Basavalingappa. There is also at the same place a fine figure of a male chauri-bearer, about 4 feet high, buried up to the breast. The places indicated above are no doubt sites of former Jaina bastis. Among other mutilated images scattered here and there may be mentioned Târâ Bhagavati lying under a tamarind tree in Balli Kâdappa's field; Dattâtrêya, seated with three faces and four hands, about 5 feet high with canopy, on the bund of the Jiddikere tank; Narasimha killing Hiranyakaśipu, the latter standing instead of lying on the lap as usual, on the same bund; Umâmahêśvara, about 4 feet high, in front of the Iśvara temple near the pond named Onakehonda; and Mahishâsuramardini, standing about 4 feet high, in Jalagâra Annappa's field. These places are also apparently the sites on which once stood temples enshrining the above images.

37. Belgami has even now a large number of temples, though many of these are in a dilapidated condition. The Kêdârêśvara temple is the finest and perhaps the oldest in the place. It is a *trikûtâchala* facing east with *lingas* in the west and south cells and a figure of Vishnu in the north cell. The *linga* in the south cell is said to represent Brahma. The chief cell has a *sukhanâsi* with a doorway on both sides of which there are perforated screens and niches. At some distance from the latter are two more niches facing north and south, with two more broader ones to the east of the side cells. The door-lintel of the *sukhanâsi* is well carved with a standing figure of S'iva in the centre flanked by three sets of figures, *viz.*, Subrahmanya and Gaṇêśa, Vishnu and Brahma, and *mâkaras* with Varuṇa and his consort seated on them. The ceiling panels do not show any good work. Attached to the *mantapa* without any partition wall is a fine *mantapa* supported by elegantly executed pillars with a veranda running all round and three entrances on the three sides; but the east entrance is now converted into a dark and ugly room, with mud walls and a wooden doorway, with the Nandi inside, which unfortunately spoils the front view. Outside, there is a *jagati* or parapet, about  $5\frac{1}{2}$  feet high, running round the front *mantapa*, with a row of turrets and a rail containing figures, mostly female, between double columns surmounted by a small band of delicately executed scroll work with fine figures in most of the convolutions. It is worthy of note that no obscene figures are found on the rail here as in other temples. The outer walls are plain with a few turrets here and there. All the three cells have towers over them with projections in front bearing the Hoysala crests. The north crest has, however, tumbled down and is now lying near the smaller temple to the north. These crests may be later additions as the temple appears to have been in existence before the Hoysalas attained supreme power. The carving on the towers is confined to only four figures arranged one above the other on the three faces. The projections have well executed *simha-lalâṭas* with niches which are now empty. There are also small empty niches on the outer walls of the *garbhagriha* on the three sides. The temple has a *mahâdvâra* with a tile roof and veranda on both the sides. Though inferior in workmanship when compared with the temples at Halebid and Belur, this temple has its own architectural merits, which are of a very high order; and, being perhaps the oldest specimen of Chalukyan architecture in the State, it eminently deserves conservation. Fortunately, it is in a fair state of preservation. I was told that some years ago the villagers replaced the tile roof of the front *mantapa* by a terrace at a cost of about Rs. 500. A compound wall is urgently needed. The roof has to be made water-tight. The mud structure covering up the east entrance of the front *mantapa* ought to be removed and the tile roof of the *mahâdvâra* replaced by a terrace or stone roof. The smaller temple to the north, which is called the Prabhudêva temple, though no reason is given for the name, is a plain building similar in plan to its neighbour, but with a doorway opening into the front *mantapa*. This doorway has ordinary screens at the sides and a lintel with the same figures as those in the other temple. There are also *lingas* in two cells, but, instead of a Vishnu figure in the north cell there is a figure of Virabhadra with the sheep-headed Dakṣha standing at the right side with folded hands. The front *mantapa* resembles in a few respects the porch of the Iśvara temple at Arsikere. In the compound of the Kêdârêśvara temple stands near the *mahâdvâra* an inscribed *mâstikal* of the Vijayanagar period, on which, below the inscription, are sculptured a male and a female figure, husband and wife, the latter holding a lime, as usual, in the raised right hand and a *gudî* (a water vessel with a spout) in the left, which is hanging by the

side. Outside the temple there is a small shrine to the left of the *mathidevara* in which there is a naked female figure with a lotus in place of the head seated in a peculiar posture exposing the private parts. It is called Uḍutadiyanma or Kamalamma and is worshipped by the villagers. There is a tradition among the Lingayats that the figure represents the daughter of the king of Uḍutadi and that on her appearing before Ś'iva devotees in a naked condition during Basava's time her head vanished and a lotus took its place.

38. The other temples in the village may now be briefly noticed. The Tripurāntakēśvara temple is a fine structure with exquisitely carved doorways and perforated screens. It is a double temple facing east with entrances on the south also, the south temple being a later addition as indicated by the eaves on the separating wall. The north temple resembles the Kappe-Chennigarāya temple at Belur in having only two cells in the north and west with entrances opposite to them but without verandas. There is a figure of Viṣṇu in the north cell and the *linga* in the west with a well-carved Nandi in front. Both the cells have a *sukhanāsi*, that of the Viṣṇu cell having no doorway. The *sukhanāsi* doorway of the *linga* cell as well as the lintel over it shows marvellous workmanship. The lintel has in the centre a figure of Ś'iva as destroyer of Gajāśura flanked by Brahma and Viṣṇu and numerous delicately executed small figures. The screens at the sides are unique in their beauty. There are niches at the sides of the cells as also at the sides of the east entrance. The pillars of the *navaranga* are sculptured with fine figures on all the four faces in the lower portion. At the sides of the south doorway, which is also beautifully executed, come after the *dvārapalakās* perforated screens in two panels with fine scroll work containing pretty large dancing figures in every convolution. The south temple is only a front *mantapa* with a veranda running all round and with entrances as usual, only in place of the west entrance we have a *linga* cell with a well-carved doorway. There are no sculptures on the outer walls. But it is remarkable that the basement of the south temple has in some places a frieze in which, with intervening obscene figures, there are sculptures illustrating some of the stories of the *Panchatantra* such as "The Swans and the Tortoise," "The Rams and the Jackal," "The Monkey and the Alligator" and so on. There is also a noteworthy sculpture representing *kōlāṭam* by dancing girls. An inscription newly discovered gives the information that the Tripurāntakēśvara temple was built in about A.D. 1070. The Sōmēśvara temple is a small neat building with screens at the sides of the *sukhanāsi* and outer doorways. The stone used is of a reddish color. The Kallēśvara temple is situated on high ground with pillars of a greenish color and a well-carved doorway. The Anantaśayana temple has a fine reclining figure of Ranganātha. This is the only Viṣṇu temple in the place. The Maḷeyamallēśa temple has gone to complete ruin, the only things left at the site being a large *linga* with faces on the four sides, a mutilated Nandi and three inscribed stones. This *linga* is specially worshipped on occasions of drought for getting rain. A well-known Virāśaiva teacher of about the 14th century, who is said to have gone to Mecca and converted the Mohamadans, names himself after this *linga*. The Panchalingēśvara temple is a fine building, loftier than all the other temples in the place, with a well-carved doorway. Outside the *garbhagriha* are seen mutilated figures of Vaikunṭhanārāyaṇa, Umāmahēśvara, Subrahmaṇya, Mahishāsuramardini, Ś'iva and Pārvati. The *dvārapalakās* of this temple are now in the Bangalore Museum. The villagers say that soon after their removal, a fire broke out in the village resulting in the destruction of nearly 60 houses and pray for their return. The following story is told in connection with the image of Umāmahēśvara in the temple. When once Basava visited this temple, the *dvārapalakās* stopped him, as he had no *iṣṭalinga* with him, having given it away to Animishaiya. Thereupon Basava became enraged and numbers of *lingas* began to issue from the pores of his body. On seeing this Ś'iva himself came out of the shrine with Pārvati to receive his faithful devotee. This incident is mentioned in some Virāśaiva works as having occurred in Kailāsa. But people have transferred it to this temple. There are many evidences of the influence of the Virāśaiva creed in the village and its surroundings. There were once 6 Lingāyat *mathas* here, viz., Hosa maṭha, A'ridre maṭha, Virakta maṭha, Kallu-maṭha, Kāśi maṭha and Samayāchāra maṭha. Several of them are now in ruins. In the 3rd maṭha is shown the *gaddige* or tomb of the well-known Virāśaiva teacher Prabhudēva. There are places near Belgami known as Animishaiyanakoppalu, Goggaiyanachauki and E'kāntada Rām-aiyanagudda, named after the Virāśaiva teachers Animishaiya, Goggaiya and E'kāntada Rāmāiya, who were more or less contemporaries of Basava.

39. A thorough survey of the village and its environs resulted in the discovery of a large number of new inscriptions. Four inscriptions were found in the Tripurānta-kṛṣṇa temple—2 in the *navaranga*, 1 on the basement and 1 near the south entrance; and three more in front of the temple in the Pūjāri's backyard. Unfortunately, the stones on which the latter are engraved have been severely damaged by fire, only a few lines of writing being now left. This is to be deeply regretted, as they are among the largest of the inscribed stones in Belgami. It is one of these that gives us a clue to the period of the foundation of this temple. Seven epigraphs were copied at the Kēdārēśvara temple—1 on a beam at the north entrance, 1 on a beam in the *navaranga*, 1 on a lamp-pillar lying in the compound and 4 near the *mahādēvara*; and four at the Sōmēśvara temple—1 on a pillar in the *navaranga* and 3 in front of the temple in Gurupadappa's backyard. Two more inscribed stones in the above backyard have also been damaged by fire so much so that no letters are now visible. Other discoveries in the village were 3 inscriptions on the site of the Maḷeyamallēśa temple, 2 at the Kāśi-maṭha, 1 in Adakehalli Basappa's backyard, 1 near Bhārangi Channabasavanna's house, 1 near Sitekoṇa, 1 near Onakehonda, 1 near Soṭṭabasappa's cowshed and 1 in Jakkayvana maṭṭi. Two well-dressed but uninscribed stones were also seen in the village, one behind the Kēdārēśvara temple and the other in Koraṭikere Hālayya's backyard.

40. The places next visited were Tālgunda, Maḷavalli and Bandalike, all in Shikarpur Taluk. The Praṇavēśvara temple in the first village was closely examined. It is a small plain building, now in ruins, consisting of a *garbhagrāha* and a *sukhanāsi*. The *linga* is about 6 feet high with the pedestal and about 5 feet in circumference at the bottom. Two important records of the Kadamba period were discovered on the jambs of the doorway of the *garbhagrāha*. They are engraved in the same box-headed characters as the pillar inscription (Shikarpur 176) in front of the temple and belong to the same period. The tank whose construction by Kākusthavarṇa is recorded in the pillar inscription is even now known as Prajāmanakere after the name of the god of the temple. And as we learn from the same inscription that Śātakarṇi and other kings worshipped the god, the period of the temple is carried back to about the 2nd century A.D. It is thus one of the oldest temples, if not the oldest, in the Province, and as such, deserves conservation. A few hundreds of rupees are enough for its restoration. This has to be done at least to preserve the old records on the jambs from injury. Two more inscriptions were found near the temple—1 on the south outer wall and 1 on a stone to the south-east. The inscribed pillar stands in front of the temple at a distance of about 20 yards. The Gangā-gīrārēśvara and Vīrabhadra temples were also visited and three new records copied—1 at the 1st and 2 at the 2nd. To the east of the village is the Virakta-maṭha with the *gadhigē* or tomb of Prabhudēva (see para 38). I was told that it was here that Prabhudēva died and not at Belgami. There is a hill to the east called Dōṇanagudda where, according to tradition, Bhīma killed Dōṇa (Bakāsura). The hill is said to represent the Ekachakranagara of the Mahābhārata. At Maḷavalli the pillar containing the Śātakarṇi and Kadamba Prakrit inscriptions (Shikarpur 263-64) was examined. It is octagonal like the Tālgunda pillar but has only six of its faces inscribed. It stands at a distance of about 6 yards in front of the Kallēśvara temple, a mud structure with a tile roof facing south. The lines read from the top downwards unlike those of the Tālgunda pillar, which read from the bottom upwards. As the bottom of the pillar was broken off, the masonry newly built around it unfortunately conceals about 6 inches of the inscribed portion so that 7 or 8 letters at the end of the lines cannot now be read. This is much to be regretted but cannot be helped. In the Māstigudi of the village the *māstikūl* that is worshipped has sculptures similar to those on the stone at Belgami (see para 37), but the male figure is armed with bow and arrow. Another *māstikūl* in one Kariyappa Basappa's backyard, which is neatly executed, represents the male as a drummer with a number of necklaces and a turband resembling in some respects that of a Madras police constable. A third stone to the left of the Kallēśvara temple has only a female figure seated above the projecting arm instead of, as in others of the kind, a male and a female figure, husband and wife. To the west of the village is a fine mud buttress, a relic of a former fort, about 50 feet high and 20 feet in diameter, with rectangular holes in rows all round. Two new inscriptions were copied in the village.

41. Bandalike is a *bēchivākh* village overgrown with teak trees, containing a number of ruined temples, several of which are fine structures both in design and execution. The S'āntināthabasti has a front *mantapa* with a veranda all round and entrances on the three sides like the Kēdārēśvara temple at Belgami. The *sukhnāsi* has a well-carved doorway with screens at the sides. There is no image in the *gṛbhagṛha*, but mutilated Jina figures are found lying here and there. A parapet runs round the front *mantapa* with a broad rail, about  $1\frac{1}{2}$  feet wide, containing figures or flowers between double columns surmounted by an ornamental band. The Trimūrti temple is similar in plan to the Chaṭṭēśvara temple at Chaṭachāṭṭaballi near Halebid (see para 25). All the three cells have *sukhnāsis* with ornamental doorways and niches at the sides. There are also niches at the inner sides of the outer entrance. The doorways have well-carved lintels and fine screens at the sides. The temple faces east, with *lingas* in the west and south cells and a figure of Vishnu in the north cell. The *linga* in the south cell represents Brahma. In all the lintels there is a panel of Gajalakshmi, above which we have in the main cell a standing figure of Śiva flanked by these four sets of figures—female chauri-bearers, Brahma and Vishnu, Mahishāsuramardini and Gaṇēśa, and *maharas* with Varuṇa seated on them; in the Vishnu cell, a figure of Vishnu flanked by these five sets of figures—Garuḍas, consorts of Vishnu, female chauri-bearers, Mahishāsuramardini and Gaṇēśa, and *maharas* as before; and in the Brahma cell, a figure of Tāṇḍavēśvara flanked by figures as in the main cell, but without the chauri-bearers. Over the cells there are three towers with projections in front without Hoysala crests, the sculptures on the towers consist of only four figures coming one over the other on each of the faces. Only one projection, that over the main cell, shows a well executed *simha-lalāṭa*. The outer walls have only turrets here and there. This temple is remarkable for its elegance and symmetry. The A'nekalsōmaiya temple has also 3 cells with niches at the sides, but the side cells are small and have no doorways. It is similar in plan to the Sōmēśvara temple at Belgami. The outer doorway is beautifully carved and has at the sides large sculptured screens representing scenes from the Rāmāyaṇa and the Mahābhārata. At the Rasbhāvi temple there is a good figure of Hanumān and a *vīṇaval* (Shikarpur 246) in front affording another illustration of “offering the springing head” (see para 20). A male figure is seated, as usual, in front of an elastic rod with two figures standing at the sides with swords ready to cut off the head. The head is shown as simply cut off but not as bounding up. On a neatly executed *māstikal* near the Banasankari temple are sculptured two raised hands instead of the usual one hand with three seated figures above the arms—a male between two females, his wives. This is a double memorial, being an instance of both the wives becoming *satis* on the death of their husband. Six new inscriptions were found at Bandalike—1 on the band of the Bandalike tank, 1 on a pillar in the *nacaranāḍi* of the Trimūrti temple, and 4 near the ruined Basavaṇṇa temple.

42. I then proceeded to Sorab, inspecting on the way Chikka Māgaḍi, Hanchi, Kammanhalli, Anavaṭṭi and Kuppātūr. At Chikka Māgaḍi a former basti has been converted into the present Basavaṇṇa temple. The basement resembles that of the Chaṭṭēśvara temple. The inscription stone at the entrance, about  $13\frac{1}{2}$ ' by  $4\frac{1}{2}$ ', is the tallest that I have seen. An inscribed stone in front (Shikarpur 201) has seated figures of a Jaina teacher and four female disciples. Several Jina images are lying about in a mutilated condition. A new inscription was found behind the temple. The Kallēśvara temple is triple with *lingas* in two cells and a Vishnu figure in the third. In front of the Ammanagudī are two *māstikals* on which, instead of the mere raised hand, we have well executed female figures, about  $3\frac{1}{2}$  feet high, with raised hand and *ḡṇḍi* and also with small figures seated above the arm. The fine Nandi pillar to the east of the village was found to be inscribed on two of its faces, but being buried, only the top lines were visible. Excavation had to be made to a depth of several feet as the inscription was a long one. At Hanchi the Virabhadra, Kallēśvara, Billēśvara, Anjanēya and Rāmēśvara temples were examined. A new inscription was found at the pond near the first temple, 2 at the second and 3 at the fourth. It was with considerable difficulty that the stone at the pond was got out of water. It has a large *svastika* at the top with a seated Jina figure to the left. The Virabhadra temple was once a basti. Two new inscriptions were copied at Kammanhalli. A *māstikal* in front of the Anjanēya temple at this village has a



seated female figure at the bottom instead of above the arm. According to tradition Kuppatur is the ancient Kuutaḷa-nagara, the capital of king Chandrahāsa. The Kālī temple outside the village is said to be the one in which Chandrahāsa was ordered to be beheaded by the minister Dusṭabuddhi who, being foiled in his design, put an end to his own life. A severed head in stone, lying in front of the Kālī temple, is shown as representing that of the wicked minister. Tradition accounts for the name of A'navatti, a village close by, by the statement that that was the

Kuppatur temples.

place where the king's elephants and camels (*āne oṭṭe*) were once tied. Kuppatur contains a number of temples, more or less in ruins. In the *garbhagriha* of the Jaina temple there is a seated image of Jina, about 5 feet high with canopy, flanked by chauri-bearers and overshadowed by a seven-hooded serpent, all in one stone. An inscription was discovered on the pedestal. Another image outside the *garbhagriha* had also an inscription on the base. The *navaranga* of the Rāmēśvara temple has a large ceiling panel, 8' x 8,' of *ashu-dikpālaka*s with a figure of Tāṇḍavēśvara in the centre. It is curious that Kubēra and Agni have interchanged their places. In the Narasimha temple the image of Narasimha is very peculiar, being seated without a crown and with only two hands, the right hand resting on the raised knee and the left hand on the thigh. The face too is more like that of a natural than of the conventional lion. The god is called Chintāmaṇi Narasimha. The wooden image of the goddess Dyāmavva in the Dyāmavva temple is a terrible figure with 16 hands, riding a lion, with Mahishāsura flanked by two fowls at the feet. At the sides of the lion are two female chauri-bearers. The *prabhāvale* or glory is beautifully carved, the two semi-circular rows at the top containing five figures representing the 10 *avatāras* of Vishnu and the regents of the cardinal points. The height of the image with the *prabhāvale* is about 8 feet. The Kaiṭabhēśvara temple situated at some distance to the east of the village is a good specimen of the Chalukyan style and perhaps the largest of its kind. It resembles the Kēdārēśvara temple at Belgami in some respects. There is, however, only one cell with a large tower over it and a projection in front having neither the Hoysala crest nor a *śikhra-lalāṭa*. The doorways are lofty. There are 4 niches in the *navaranga*—2 at the sides of the *sukhanāsi* doorway and 2 at a little distance from them facing north and south. The *navaranga* is blocked by a new mud wall with a wooden doorway. The front *mantapa* has, as usual, a veranda all round and entrances on the three sides. The central ceiling panel is artistically executed. The outer *jagati* or parapet running round the front *mantapa* is about 8 feet high with a rail resembling that of the S'āntinātha-basti at Bandalike (para 41). There are turrets at intervals on the outer walls as also on the parapet below the rail. The tower, which is now plastered, is a lofty one with 9 tiers, though containing only a few sculptures here and there. Around the temple there are a few dilapidated small shrines with fine doorways containing the figures of Virabhadra, Durgā, A'diśeṣha and so forth. There is also a temple of Pārvati to the north. The god of the temple, though popularly called Kaiṭabhēśvara, is named Kōṭiśvara in the inscriptions. The temple is an old one, being referred to in an inscription dated A. D. 1070. It is fortunately in a fair state of preservation and deserves to be conserved. A compound wall is necessary. Peepul plants are seen rooting themselves in the tower. These have to be destroyed by the scrub eradicator. A new inscription was found in the temple.

43. In Sorab two new inscriptions were discovered, one at the Ranganātha temple and one at the Purāṇa-maṭha. The neighbouring villages—Hale Soraba, Anḍige, Koḍakani and Māvali were inspected. Two new inscriptions were copied at Māvali and seven at Koḍakani. The *vīragals* at the Kallēśvara temple in the

Kodakani temple.

former village are very fine specimens of the kind. The Siddhēśvara temple at Koḍakani is a fine building with one cell. The pillars in the *navaranga*, which are of a reddish color, are well executed. There are 2 niches at the sides of the *sukhanāsi* doorway containing figures of Mahishāsura-mardini and Gaṇēśa. There are also *Saptamātrikā* figures in the *navaranga*. It is worthy of note that the stone near the ruined Nāṭyāṇa temple, which contains an inscription (Sorab 15) of the time of the Chalukya king Vinayāditya, has at the top a boar with two fishes placed one over the other in front, its snout touching the upper fish. This is perhaps to be taken as symbolising the overthrow of the Pāṇḍyas, whose ensign was the fish, by the Chalukyas.

44. The place next visited was Ikkêri, Sagar Taluk. The Aghôrêśvara temple was inspected. It is a large structure, built of granite, in the Dravidian style. There are also some features of the Chalukyan and Saracenic styles in it. The temple faces north and has a lofty roof and ornamental doorways on the west, north and east, the north doorway being the best with two elephants at the sides. The *garbhagriha*, which is built of huge stones, contains a gigantic pedestal occupying nearly three-fourths of the whole space and sculptured all round with 32 seated female figures. In the *sukhanāsi* is a small translucent Nandi carved out of white spar. The temple has no *nararaṅga* but only a front *maṇḍapa*. At each side of the *sukhanāsi* doorway there are two niches, those to the right containing the figures of Gaṇêśa and Subrahmaṇya and those to the left figures of Mahishāsura-mardini and Bhairava. The front *maṇḍapa* is supported by well-carved pillars and has narrow high verandas at the sides of the three entrances. There is a big stone tower over the cell with a projection in front as in Chalukyan temples. On the outer walls there are at regular intervals, with intervening figures, about 20 perforated windows,  $2' \times 1\frac{1}{2}'$ , with ornamental arches, beginning at the sides of the north doorway and ending at the doorways on the east and west. Below the windows runs round the walls a parapet with ornamental turrets at intervals but without a sloping rail at the top. The Nandi-maṇḍapa in front of the north entrance has 7 arched doorways, a large one on the south and two smaller ones on each of the other sides, with a big Nandi inside. In front of the *sukhanāsi* doorway in the temple three Kêladi kings are represented as prostrating themselves before the god with their names Sadāśiva-Nāyaka, Bhadra-Nāyaka and Huchela Sankarā-Nāyaka written over the heads. The temple has a metal image of Virabhadra with 32 hands. There is also a shrine of Pārvati to the west with a stone tower and an arched entrance. A new inscription was found on the north basement of the Aghôrêśvara temple. On my way back to Shimoga I halted at Kumsi and examined the Pakshiranganātha temple. In it there is a small figure of Vishnu seated on a bird with outstretched wings, like the figure in Ravivarma's picture, but without consorts at the sides. A copperplate inscription was procured from one Venkappa-dikshita and copied. At Shimoga the Lakshminārāyaṇa and Kôte Anjanēya temples were inspected. An important find at the place was a set of Kadamba plates in the possession of a goldsmith named Virachari. I am indebted to Pandit Samba Sastri of the High School for his assistance in procuring these plates for examination. They were issued by a Kadamba king of the name of Māndhāta, son of Kumāravarma. I returned to Bangalore on the 20th of March.

45. On the 18th of June I made a tour to Mulbagal Taluk to examine the Tamil inscriptions at A'vani and to inspect the Sômcêśvara temple at Kuruḍumale. On the way Gaṭṭukāmadēhalli and Bêtamangala were inspected. Five new inscriptions, 3 in Kannada and 2 in Tamil, were copied at the first village. At the second village several temples were examined. Near the Gangamma temple, in which two stones containing the inscriptions Bowringpet 1 and 2 are worshipped, a new Tamil inscription was discovered. On the rock known as Kôthila-baṇḍe to the north of the Kvara temple 14 short Tamil inscriptions of about the 13th century were found in different parts. These are of some interest as recording grants for some temple by people belonging to places such as Kumāṇḍûr, Tûppil and Māṅgaḷûr in the Madras Presidency. The rock has been blasted in several parts and it is very likely that a number of records has also been destroyed as a consequence. In the Anjanēya temple the image, which is about 12 feet high, is said to have been set up by Arjuna. The Arkêśvara temple is a good structure with sculptures on the pillars. Two epigraphs were discovered near this temple. The Vijayarangasvāmi temple is an old building in the Dravidian style, with a Nolamba inscription of the 10th century on its base. The principal image, called Vijayēndra, is said to have been set up by Indra. It is a seated figure, styled Virūnda-perumāl in the Tamil inscriptions, with consorts, also seated, at the sides. There are also in the *nararaṅga* figures of Vijayalakshmi and Ranganātha to the right and left. A new inscription was copied at this temple and another on a rock to the east of the Gôsana-kere tank.

46. A'vani is a place of considerable antiquity, its correct name being A'havaniya. The hill near it is said to have been the residence of Vālmiki, and it was here that, according to tradition, Lava and Kuśa, the sons of Rāma, were born.



To the east of the hill are shown two rocks known as Rāmanabāṇḍe and Lakshmanabāṇḍe; and Sitā is said to have witnessed the battle between Rāma and his sons in connection with the sacrificial horse, which took place on the above rocks, from the top of a huge boulder on the hill called Tottālgundu. Another rock on the hill is called Kudurugundu because, it is said, the sacrificial horse was tied on it by Lava and Kuśa. A cave on the hill with a figure of Vālmiki is pointed out as his residence. This is also known as the temple of Janakarishi, the father of Sitā. To the north of the cave is the Pāṇḍava temple with 5 *lingas* in a line, said to have been set up by the five Pāṇḍavas. Three new inscriptions were found here and seven more at the Ēkāntarāmēśvara temple. Near the latter is a cave with two *lingas* on one pedestal, said to have been set up by Lava and Kuśa. A few large holes in the overhanging rock of this cave are said to represent the places where Sitā kept her toilet things. A spring in front is called Kashāya-tirtha, because, according to popular belief, it was here that Sitā washed the cloths of her children. Another spring between two huge rocks, called Dhanushkōṭi, is held very sacred, the *S'raddhas* performed here being supposed to be equal in merit to those performed at Gayā. Here there is a figure of Bhairava whose permission is necessary, according to the *S'atrughnas*, for bathing in holy *tirthas*. On the rock to the north is figured in several places a single foot with labels giving the name of the god whose foot it represents. There is also a figure of Gadādharaśvāmī with the name inscribed below. On the top of the hill is a temple of Sitā-Pārvatī, commonly known as Sitamma. A few other inscriptions were also discovered in various parts of the hill. The temples at A'vani, which are enclosed in a courtyard measuring about 90 yards by 50 yards, contain mostly *lingas* said to have been set up by Rāma, Lakshmana, Bharata, S'atrughna, Hanuman, Sugriva and Angada, and hence called Rāmēśvara

Lakshmanēśvara, etc., after their names. There is also a temple of Pārvatī and small shrines of Gaṇēśa, Virabhadra and Subrahmanya. The Lakshmanēśvara, Bharatēśvara, S'atregṇēśvara and Pārvatī temples are fine buildings with sculptures on the outer walls. The *linga* of the first temple is the biggest of all in the enclosure, being about 6 feet high with pedestal and 5 feet in girth. The *nararaṅga* has a ceiling panel, about 9 feet square, of *aṣṭadikpālakas* or the regents of the cardinal points with the figure of Umāmahēśvara in the centre. A similar panel is also found in the Bharatēśvara temple. In the *nararaṅga* of the Pārvatī temple stand two profusely ornamented figures, about 4½' and 4' high respectively, with beard and mustaches, which are said to represent the brothers Ilavanjiraya and Vasudēvarāya. The doowarays of the S'atrughnēśvara, Sugrivēśvara and Angadēśvara temples are of black stone and well carved, the first being the best. On the north outer wall of the Lakshmanēśvara temple is a seated figure, with a *malakāśa* necklace, representing Tribhuvanakartāra, a famous guru of the 10th century. A label to the right of the figure gives the name. The fragmentary nature of the inscriptions on the north outer wall of the Rāmēśvara temple (Mulbagal 42-42a) has to be attributed to a subsequent renovation of the building. On the west outer wall of the storehouse are sculptured in 2 or 3 places a boar and a dagger, indicating that the building was constructed or renovated during the Vijayanagar period. The new discoveries in the temples and their environs were 2 inscriptions on the east base of the Lakshmanēśvara temple; 2 in the Pārvatī temple; 1 in the *Kāśikāśa* temple; 4 to the west of Nāgarakunte, 2 of them being old *śrīraṅgas* of the Nolamba period; and 6 on the rock to the west of Giṇḍī-tirtha, 4 of them being short inscriptions in old characters consisting of mere names like those at Sravana Belgola. The rock to the west of Giṇḍī-tirtha contains some old inscriptions. By allowing people to blast the rock a few of these have already been destroyed and there is every likelihood of the others also meeting the same fate. The same was the case with the inscriptions on the Kōṭhila-bāṇḍe at Betamangala. Something has to be done in the matter to save old records from wanton destruction. A new inscription was also found at Rāṅgura near A'vani. Several of the temples at A'vani, though small, are good specimens of the Dravidian style, going back to the middle of the 10th century. They are in a fair state of preservation. But the peepul plants seen in some of them have to be eradicated at once.

47. From A'vani I went to Mulbagal, inspecting Virūpākshapura on the way. The Virūpāksha temple in the latter village is one of the largest temples, if not the

largest, in the State, built during the reign of the Vijayanagar king Dēva-Rāya II. The Pārvati shrine here has the figure of a lion in front of it just like the Nandi in front of Śiva temples. This is rather unusual. Two new inscriptions were found here. At Mulbagal several temples were examined. The Anjanēya temple is a large structure with a spacious compound neatly kept with flower plants, etc. A few modern inscriptions were found here on the brass-plated doorways. An inscription on the parapet over the front *prabhavali* tells us that it was repaired in 1874. There are also a few labels below the mortar figures of Viṣṇu on the parapet giving their names. Several other temples are also found in the enclosure. A new inscription was discovered at the Viṭṭhalanārāyaṇasvāmī temple and 5 more at the Sōmēsvara temple in Sōmēsvarapāḍya to the west. The latter temple has a fine large figure of Subrahmaṇya seated on the peacock with 12 hands, the faces being shown thus—3 in front, 2 at the sides and 1 on the back. On the Mulbagal hill two new epigraphs were copied, 1 in Tamil and 1 in Kannada. The hill is fortified and commands a good view of the surrounding landscape. There are two gigantic boulders at the top known as Mahādēvanagundi and Bibanyanagundi. The former has a ruined brick building at the top. The latter, loftier than the other, is held sacred by the Muhammadans. There are two reservoirs on the hill called Rāmatirtha and Lakṣmīnāṭhīrha. The *brahmarāṣṭra* or tomb of Śrīpādarāya, situated at

Śrīpādarāya, a distance of about a mile from Mulbagal, was also visited. Śrīpādarāya was a great Mādhyā guru who flourished in the latter half of the 15th century and had a *matha* at Mulbagal which is even now in existence. He and his pupil Vyāsarāya are the only two among Mādhyā gurus who are distinguished by the title *raja*. Tradition accounts for this by saying that the two gurus sat on the Vijayanagar throne for short periods and ruled the kingdom. From the *Vyāsārājya*, a work giving an account of Vyāsarāya, we learn that the king being warned of an evil *matha* approaching and advised to put some one else on the throne for the time, Vyāsarāya, who was chosen by the state elephant, was anointed to the throne for that period. This was during Krishna-Dēva-Rāya's time. In a stanza of the *Śrīpādarāya śloka*, a small work in praise of Śrīpādarāya, it is stated that he absolved king Vira-Narasīṅga from the sin of having killed a Brahman and sat on the throne at his request. The stanza runs thus:

śrīmad-Vira-Nrīṅga-Rāja-nīpatār bhū-deva-hatya-vyathām  
drikutya tad-arpit-ojyala-malā-sambhāsanē samsthītaḥ

The king referred to here is apparently Śāluva-Narasīṅga-Rāya, the supplanter of the first Vijayanagar dynasty. On the *brahmarāṣṭra* is sculptured a seated figure of Śrīpādarāya which is daily worshipped. A small silver *brahmarāṣṭra* of the guru is carried in procession on a car every year. The place is held very sacred by the Mādhyās. To the right of the *brahmarāṣṭra* is a temple of Narasimha, in the *prabhavali* of which is a small cavelike shrine with a seated figure of Vyāsarāya. The hillock near Mulbagal known as Haṇḍukalbetta was also surveyed.

48. I then went to Kuruḍumale and examined the temples there. The Sōmēsvara temple, though small, is a splendid specimen of

Kuruḍumale temples. Dravidian architecture. It is built of black stone and presents a very elegant appearance without excessive ornamentation. It faces south with a fine porch in front supported by sculptured pillars. The outer walls are decorated with beautifully carved pilasters and niches, the work on those of the *prabhavali* being more artistic than that on the walls of the *garbhagṛha* and *śuklaśālā*. This is accounted for by the statement that the former was the handiwork of Jakanāchāri's son, while the latter was executed by the father. It may be stated here that the stories popularly related of a sculptor named Jakanāchārya, a southern sculptor or mason, and does not denote any particular sculptor. The *linga* faces east with only a perforated window opposite to it instead of an entrance as usual. Near the window stand three figures which are said to represent Ilavanji Vāsudēvarāya and his consorts. The male figure is similar to the ones in the Pārvati temple at A'vāṇi (para 46). Over the window are sculptured two small standing figures supposed to represent Jakanāchāri and his son, who built the temple. The interior is dark. The pillars of the *prabhavali* are carved with sculptures representing in some cases scenes from the Śaiva Purāṇas. The

figure of the sage Kaundinya after whom, according to the *sthala-purāṇa*, the place is called Kaundinya-kshêtra is pointed out in the lowest panel on the west face of the south-east pillar. Opposite to the south entrance is a *linga* called Kûtândêśvara enclosed in mud walls, said to have been set up by the present Pūjāri's grandfather. This ugly structure mars the beauty of the *navaranga*. In the *mahādevāra* the basement has a frieze of black stone amidst others of granite, which enhances its beauty. This temple deserves conservation. The oldest temple in the village is the Mahāgaṇapati temple, with a huge figure of Gaṇêśa about ten feet high with pedestal. In front of it is the figure of a big rat with housings seated on a pedestal. The Chennarāyasvāmi temple, now in ruins, is also a fine structure with its *ambhagrīha* built of black stone, the other parts being in granite. The images of this temple, which are well carved, are now kept in the Mahāgaṇapati temple. It is said that the correct name of Kurudumale is Kūdumale, because the gods assembled (*kūḍu*) here for worshipping and obtaining boons from Mahāgaṇapati; and that the place had the names Gaṇêśagiri, Kûtāchala and Yādavāchala in the past three *yugas*, its name in the present *yuga* being Kaundinya-kshêtra. The villagers made a pathetic appeal to me with regard to the preservation of the Sômêśvara temple. They said they had been addressing petitions to Government in connection with this temple for nearly a quarter of a century without any good result. Their request deserves favourable consideration. On my way back I halted at Tambihalli and inspected the neighbouring villages Huttūr, Gaṭṭūr, Hoḷah Hosūr and Hoḷali. Near the second village were seen three *mūstikals* which, unlike on other stones, the female figures had both the hands hanging by the sides though with the usual lime and water vessel. Three new inscriptions were discovered at Hoḷali. I returned to Bangalore on the 27th of June.

49. Some inscriptions at Hirigundagal, Tumkur Taluk, could not be copied last year as they had been buried in the ground. The Amildar, who was written to on the subject, had the stones excavated and gave information that the inscriptions could now be copied. Accordingly Pandit Venkannachar was sent out for the purpose. He copied three inscriptions at Hirigundagal and also two at Jinaga, a neighbouring village. In connection with the revised edition of the Sravana Belgola volume Padmaraja Pandit was sent out to make a search for inscriptions in the villages around Sravana Belgola. He examined nearly forty villages including Sravana Belgola and brought copies of 14 new inscriptions. One of these is a valuable record as it tells us that the Ganga king S'ivamāra built one of the bastis on the smaller hill at Sravana Belgola.

50. Other records examined during the year under report were a set of Ganga plates received from Mr. S. M. Fraser, C.S.I., the Honorable the Resident in Mysore; two copperplates received from the Revenue Commissioner's Office, and 10 original Nirūps, a sale deed and a copy of a copperplate inscription, all belonging to the first half of the 18th century, received from K. Rangaswami Iyengar of Kalale, Nanjangud Taluk. The Nirūps relate to the Lakshmi-kāntasvāmi temple at Kalale and the copperplates refer themselves to the reign of Krishna-Rāja-Oḍeyar I of Mysore.

51. Altogether the number of new records discovered during the year under report was 511, of which 278 were in the Hassan District, 107 in the Kolar District, 60 in the Shimoga District, 19 in the Bangalore District, 12 in the Mysore District and 5 in the Tumkur District. According to the characters in which they are written, 42 are in Tamil, 13 in Telugu, 7 in Nāgari, and the rest in Kannada. In almost every village that was visited, the printed inscriptions were compared with the originals and corrections made.

52. While on tour the following schools were inspected: the Kannada School at Jayagal, Arsikere Taluk; the Sanskrit School, the Kannada Boys' School and the Girls' School at Belur; and the Kannada School at Kuppatur, Sorab Taluk.

#### *Office work.*

53. Besides the gold and copper coins examined at Belur (para 32), 172 gold coins, received from the Secretariat, the State Huzur Treasury and the Shimoga District Office, were also examined during the year. The latter were found to consist of *muhars* of the Mughal emperors Akbar, Shah-Jahan, Aurangazib, Muhammad Shah, Farrukhsiyar, Alamgir II and Shah-Alam,—Virarāya *fanams* of the West Coast, Kantiroy *fanams* and *fanams* of Tippu.

54. The printing of the revised edition of the Sravana Belgola volume made very slow progress, only 52 pages of the Kannada texts having been printed during the year. It is to be regretted that absolutely no progress was made during the year in the printing of the revised edition of the *Kaṇṇāṭaka-S'abdānuśāṇa*. This is partly accounted for by the pressure of work in the Government Press in connection with the Census.

55. In connection with the work relating to the preparation of a General Index to the volumes of the *Epigraphia Carnatica*, the alphabetical arrangement of all the slips has been completed, and words beginning with the first three letters of the alphabet have been written out and made ready for the press.

56. The Photographer and Draughtsman prepared illustrations for the Annual Report for 1910-11. He took photographs of a number of copperplates and coins and prepared facsimiles of them. He accompanied me on tour to the Hassan and Shimoga Districts, took photographs of a large number of temples, sculptures and inscriptions, and sketched the plans of several temples. He also prepared two plates illustrating the temples at Harnahalli and Koramangala. He developed a large number of negatives brought from tour and printed photographs.

57. The Architectural Draughtsman completed seven plates illustrating the temples at Halebid, Arsikere, Harnahalli and Koramangala.

58. A list of the photographs and drawings prepared during the year is given at the end of Part I of this Report.

59. During the year under report the following works were transcribed by the two copyists attached to the Office:—(1) *Alankāra-sudhānidhi*, (2) *Jainendra-vyākaraṇam* (in part), (3) *Bharatēśvara-charitre*, (4) *Jātakatilaka*, (5) *Bhujabali-charitre* (in part), (6) *Keḷadiyarasuga'a-charitre* and (7) *Sāvanti-durgada-champu*. They also compared about 1,200 pages of manuscripts.

60. Of the transcripts prepared in the office, 25 bound volumes containing 34 works in all were sent to the Mysore Oriental Library during the year. A few details about them are given below.

No.	Work	Author	Language	Remarks
1	<i>Alankārasaṅgraha</i>	Amṛtābhaṇḍa-yōgi	Sanskrit	...
2	<i>Ekāvali</i>	Vidyadhara	Do	...
3	<i>S'ankarasamhitā</i>	Munnaḍi Panama	Kannada	...
4	<i>Mōhanataranginī</i>	Kanakadasa	Do	...
5	<i>Belgola Gommatēśvara-charitre</i>	Anantakavi	Do	Jaina work.
6	<i>Khaṇḍendramapīḍarpana</i>	Mangarāja	Do	Do
7	<i>Kārkāḷa Gommatasvami-charitre</i>	Chandanna	Do	Do
8	<i>Sudhālaharī</i>	Venkāmatya	Sanskrit	...
9	<i>Siddha-stōtra</i>	Aśādharma-suri	Do	Jaina work.
10	<i>Pañchakalyāṇa-stōtra</i>	Do	Do	Do
11	<i>Mangarāja-nighaṇṭu</i>	Mangarāja	Kannada	Do
12	<i>Kannaḍi Ratnakaraṇḍuka</i>	Ayatavarma	Do	Jainawork.
13	<i>Lōka-svarūpa</i>	...	Do	Do
14	<i>Karmaprakṛiti</i>	...	Do	Do
15	<i>Paṭamāgamasāra</i>	Chandrakṛiti	Do	Do
16	<i>Gadyachintāmaṇi</i>	Vādibhasimha-suri	Sanskrit	Do
17	<i>Brahmōttarakhaṇḍa</i>	?	Kannada	...
18	<i>Kṛishṇarjuna-sargata</i>	Kōṇayya	Do	...
19	<i>Bhāvachintāratna</i>	Gubbī Mallapaya	Do	Lingayat work.
20	<i>Basavēśvara-pancha-stōtra</i>	...	Do	Do
21	<i>Kāvya-lankāra</i>	Bhāmaha	Sanskrit	...
22	<i>Dhanyantariya-nighaṇṭu</i>	...	Do	...
23	<i>Samudrika-lakṣaṇa</i>	Kumara	Do	...
24	Do	Bhadraḥa	Do	...
25	<i>Karmaprakṛiti</i>	Abhayachandra	Do	Jaina work.
26	<i>Kṛiyāchintikā</i>	...	Do	Do
27	<i>Gaṇḍhī-stōtra</i>	...	Do	Do
28	<i>Ratnakaraṇḍuka or Upāsaka-dhyāna</i>	Samantabhadra	Do	Do
29	<i>Dravyasaṅgrahāgama</i>	Nemichandra	Prakrit	Do
30	<i>Prabhanjana-charitre</i>	Mangarasa	Kannada	Do
31	<i>Udyōgāśara</i>	Aṭmajña	Do	Do
32	<i>Chandranathāshṭaka</i>	Gunavarma	Do	Do
33	<i>S'rīpāta-charitre</i>	Mangarasa	Do	Do
34	<i>Sanatkumāra-shaṭpadi</i>	Bommarasa	Do	Do

61. A few books received from the Private Secretary to His Highness the Maharaja for review were examined and opinion sent.

62. During the year under report a paper on "The Chalukya Genealogy according to the Kannada poet Ranna" was contributed to the *Indian Antiquary* and two papers, one on "Dattaka-sûtra" and the other on "The Keladi Râjas of Ikkêri and Bednûr," to the *Journal of the Royal Asiatic Society*.

63. The office staff have done their work to my satisfaction.

## List of Photographs.

No.	Size	Description	Village	District
1	12 × 10	Hoy-salesvara Temple, ornamental base (South)	Halebid	Hassan
2	"	Do Elephant and Garuda	"	"
3	"	Do North full view	"	"
4	"	Do South-east view	"	"
5	"	Do East side (middle)	"	"
6	"	Do Ravana and Nandi (North)	"	"
7	"	Do West side (middle)	"	"
8	"	Do South side	"	"
9	"	Do Trimurti and other figures	"	"
10	"	Do Varaha and do	"	"
11	"	Do Inscription pillar	"	"
12	"	Do Narasimha and Sarasvati	"	"
13	"	Do Ceiling in east entrance	"	"
14	"	Do Gopalakrishna figure	"	"
15	"	Do East view	"	"
16	"	Do North-west view	"	"
17	"	Do South-west do	"	"
18	"	Do Trimurti and Subrahmanya (North)	"	"
19	"	Do Ganapati	"	"
20	"	Do Trimurti and other figures (South)	"	"
21	"	Do Ganapati and Vishnu	"	"
22	"	Do Niche-full view (North-West)	"	"
23	"	Do East door way	"	"
24	"	Do South do	"	"
25	"	Do West view—full	"	"
26	"	Do South-west side	"	"
27	"	Kedaresvara Temple, Lintel stone	"	"
28	"	Do South view	"	"
29	"	Do Ornamental base (North)	"	"
30	"	Do Figures, West	"	"
31	"	Do Figures with base (South)	"	"
32	"	Do Ornamental base do	"	"
33	"	Do Figures with base (West)	"	"
34	"	Do Figures (North)	"	"
35	"	Do Figures with base (North)	"	"
36	"	Do Ceiling (East)	"	"
37	10 × 8	Do Sarasvati figure	"	"
38	12 × 10	Hindustani Inscription on the tank bund	"	"
39	"	Parsvanatha basti (East view)	Bastihalli	"
40	"	Do Mantapa (east side)	"	"
41	"	Do Ceiling	"	"
42	"	Santinatha basti figure	"	"
43	"	South view of the temple in the fort	Halebid	"
44	"	Siva temple (North view)	Chatchatta-halli	"
45	"	Channakesava Temple, ornamental base	Belur	"
46	"	Do do	"	"
47	"	Do Ornamental panel	"	"
48	"	Do Tower with base (North)	"	"
49	"	Do Ornamental base to eaves (South-west)	"	"
50	"	Do East view, full	"	"
51	"	Do South do	"	"
52	"	Do West do	"	"
53	"	Do North doorway	"	"
54	"	Do Anman Temple (South-view)	"	"
55	10 × 8	Do Chamundesvari figure	"	"
56	"	Do North-east panel	"	"
57	"	Do South-east do	"	"
58	"	Do North-west do	"	"
59	"	Do do do	"	"
60	"	Do South-west do	"	"
61	"	Kappe Channigaraya Temple, East view	"	"
62	"	Viranarayana Temple do	"	"
63	"	Two figures in front of the Kappe-Channigaraya temple	"	"
64	12 × 10	Kesava Temple, Ceiling	Hullekere	"
65	"	Do South tower	"	"
66	"	Do West do	"	"
67	"	Do North do	"	"
68	"	Do East do	"	"
69	"	Do Front view	"	"
70	"	Do Elephants with base (South)	"	"
71	"	Do Full view	"	"

List of Photographs—*contd.*

No.	Size	Description	Village	District
72	12 × 10	Mahalingesvara temple, Figures	Mavutani-halli	Hassan
73	"	Do do	"	"
74	10 × 8	Do do	"	"
75	12 × 10	Lakshminarasimha temple, Figures with base	Javgal	"
76	"	Do South view	"	"
77	"	Stone Inscription	Arikere	"
78	10 × 8	Surya figure	"	"
79	"	Vishnu do	"	"
80	12 × 10	Stone Inscription	Nerdige	"
81	6½ × 4½	Do	Stravan-Belgola	"
82	12 × 10	Doorway of Onikebonda	Belgami,	Shimoga
83	"	Trimurti figure on the tank-bund	"	"
84	"	Figures in Kammara-hittadu	"	"
85	"	Kedarevara Temple, South tower	"	"
86	"	Do Simha-lalata	"	"
87	"	Do South mantapa	"	"
88	"	Do Front view	"	"
89	"	Do Small Temple (east)	"	"
90	"	Do Masti stone	"	"
91	"	Stone Inscription at Onikebonda	"	"
92	"	Tripurantesvara Temple, Doorway	"	"
93	10 × 8	Do Panel	"	"
94	"	Tripurantesvara Temple, Panel	"	"
95	"	Do do	"	"
96	"	Do do	"	"
97	"	Do Lion on side of steps	"	"
98	"	Uma-mahesvara figure	"	"
99	"	Do	"	"
100	"	Somesvara Temple, East view	"	"
101	"	Stone pillar	"	"
102	"	Sula-Brahma	"	"
103	12 × 10	Lakshmi with a big figure on each side	"	"
104	"	Inscription on a stone pillar	Talgunda	"
105	"	Do to the right of door way	"	"
106	"	Do to the left of door way	"	"
107	"	Do on a stone pillar	"	"
108	10 × 8	Old mud fort	Malvalli	"
109	"	Palanquin (pallakki)	"	"
110	12 × 10	Aghoresvara Temple, South view	Hanchi	"
111	"	Do North view	Ikkeri	"
112	"	Do East view	"	"
113	10 × 8	Do Figures	"	"
114	12 × 10	Anman Temple, South view	"	"
115	"	Somesvara Temple, Front view	"	"
116	"	Do Panel	Bandalike	"
117	"	Do do	"	"
118	"	Do Door way	"	"
119	"	Trimurti Temple, doorway	"	"
120	"	Do Front view	"	"
121	"	Kaitabhesvara Temple, South view	"	"
122	"	do East view	Anvatti	"
123	"	Do Small temple	"	"
124	"	Kali Figure	"	"
125	10 × 8	Stone Inscription with elephant figure on the top	Kuppatur	"
126	12 × 10	Virkal	"	"
127	10 × 8	Narayana Figure	Mavali	"
128	"	Stone Inscription	Kodakani	"
129	12 × 10	Jog Falls	"	"
130	10 × 8	Kadamba copper plates	Jog	"
131	6½ × 4½	Do seal of	Shimoga	"
132	12 × 10	Ganga copper plates	"	"
133	6½ × 4½	Do seal of	"	"
134	12 × 10	Anman Temple, South panel	"	"
135	"	Do West panel	Halsur	Bangalore
136	"	Do North panel	"	"
137	"	Do do	"	"
138	"	Do do	"	"
139	"	Do do	"	"
140	"	Do South-west panel	"	"

List of Photographs - *contd.*

No.	Size	Description	Village	District
141	12 x 10	Somesvara Temple, North view	Ulsur	Bangalore.
142	"	Do Front Tower	"	"
143	"	Do Navagraha figures	"	"
144	"	Cloth manuscripts (Kadatanis)	"	"
145	"	Paper Samads	"	"
146	"	Gold coins	"	"
147	6½ x 4¼	Silver coins and clay seal	"	"

## List of Drawings.

No.	Description	Village	District
1	Portion of the South-west corner of the Siva temple	Arsikere	Hassan.
2	Ceiling in Siva temple	"	"
3	Section of the ceiling in Siva temple	"	"
4	Kedaresvara temple tower	Halebid	"
5	Ceiling in Buchesvara temple	Kotayana-gala	"
6	Hoysala crest on the tower of Buchesvara temple	"	"
7	Panel in Buchesvara temple	"	"
8	Pillar of do	"	"
9	Capital of pillar in Somesvara temple	Horneshalli	"
10	Pillar in Somesvara temple	"	"









## PART II.—PROGRESS OF ARCHEOLOGICAL RESEARCH.

## 1. Epigraphy.

64. A large number of the new records copied during the year can be assigned to specific dynasties such as the Kadambas, Gangas, Rashtrakûtas, Nolambas, Châlukyas, Kalachuryas, Sêvûnas, Hoysalas, Vijayanagar and Mysore. There are also a few inscriptions relating to the later Chôlas of the Kolar District and to the Ikkeri, Sugaûr, Yelahanka and Belur chiefs. Among the discoveries of the year the old inscriptions, of about the 5th century, found at Tâlgunda and the copperplates procured at Shimoga are important as they supply some new information about the Kadambas. The records copied at Śravana Belgola, Karagaḍa (Belur Taluk) and Nêralige (Arsikere Taluk), and those found at Belgâni, Halebid, Beadekere (Arsikere Taluk), Chikka Mâgaḍi (Shikarpur Taluk) and Hanchi (Sorab Taluk) are also of importance as furnishing items of interesting information with regard to the Gangas and some of the feudatories of the Châlukya, Hoysala and Sêvûna kings. The copperplates of Krishna-Râja-Oḍeyar I contain one of the longest inscriptions in Mysore.

## THE KADAMBAS.

65. There are only two inscriptions relating to this dynasty, one copied at Tâlgunda and the other, a copperplate inscription, procured at Shimoga. The latter is noteworthy as it records a grant by king Mândhâta-Râja, son of Kumâra-varma, names not hitherto known from the published records of the early Kadamba dynasty. A second inscription discovered at Tâlgunda has also to be assigned to the same dynasty, as it speaks of a chief who was a feudatory of the Kadambas and related to them on his mother's side.

*Mândhâta-Râja.*

66. The Kadamba plates (Plate II) referred to above are three in number, each measuring 7" by 2½", the first and third plates being engraved on the inner side only. They are strung on a ring which is ¼" thick and 2¾" in diameter and has its ends secured in the base of a circular seal about 1¼" in diameter. The seal bears in relief on a countersunk surface a lion standing to the proper left. The middle plate is somewhat thicker than the others. The plates are in a good state of preservation, the characters used being Haḷa-Kannada. They were in the possession of a goldsmith named Virachari in Shimoga and are said to have originally belonged to the *archak* of the Ranganâtha temple at Dêvarhalli, Channagiri Taluk.

67. The language of the inscription is Sanskrit throughout, and, with the exception of the two imprecatory and benedictive verses at the end, the whole is in prose. The record begins, like the Ganga grants, with the phrase *jñānam bhagavatā*, the only other Kadamba grant which has a similar beginning being Belur 245. The grant was issued at the victorious city of Uchchhṛingi (*i.e.*, Uchchaugi), which has been identified with Uchchangidurga, situated about 3 miles to the east of Molakâlmuru. In one of the Hâsi grants (*Indian Antiquary*, VI, 30) the place is called Uchcha-ringi, but the name given in the present grant is more nearly like its vernacular equivalent. As in other grants, the Kadambas are described here as anointed after meditating on Svâmi-Mahâsêna and the group of Mothers; as belonging to the Mânava-gôtra; as sons of Hârîti; as fully versed in the critical study of their sacred writings; as mothers of their dependants; and as of a lineage purified by the final ablutions of the horse-sacrifice. Of this family was Śrî-Kumâra-varma-mahârâja, whose son—possessed of the three objects of worldly existence (*trivarga*), *viz.*, virtue, wealth and enjoyment; a moon in delighting the lilies, his

## PLATE II.

Shimoga Plates of the Kadamba king Māndhātā.

- (Ib) <sup>1</sup>svasti jitaṃ bhagavatā vijayōchchhṛingyāṃ Svāmi-Mahāsēna-mātri-gaṇā-  
<sup>2</sup>nudhyātābhishiktānāṃ Mānavya-sa-gōtrāṇāṃ Hārīti-putrāṇāṃ  
<sup>3</sup>pratikata-svādhyāya-charchchā-pārāṇāṃ āśrīta-janāmbhānāṃ Kadambā-  
<sup>4</sup>nāṃ aśvamēdhāvabhṛīta-snāna-pavitrīkṛitānvayānāṃ śrī-Kemāra-varmna-  
<sup>5</sup>mahārājasya putraḥ trivarga-sampannāḥ mitra-kumudānanda-
- (IIa) <sup>6</sup>kara-chandramālā sva-bhūja-parākrama-parikraya-kṛita-  
<sup>7</sup>sakhala-rājya-rājaśrī-jushṭa-nīlaya-prithu-puru-vakshālā pra-  
<sup>8</sup>bhinna-kāṭa-tāṭa-vigalīta-mada-gandha-dvi-radana-kshuṇṇāri-vigra-  
<sup>9</sup>ha-naika-samarājirōpātta-vaśōchhṛita-patākāḥ śrīmān Mān-  
<sup>10</sup>dhātā-rājāḥ rājyēna varddhanakarē pañchamē varshē Kaggi-grāmē
- (IIb) <sup>11</sup>grīha-vastunā sārddham shaṇ-ṇivarttanīm Pālgālini-grāmasyāñchañ-chati-  
<sup>12</sup>sh-pat-kshētraṇi cha dattavān vidhinā A'trēya-sa-gōtrayā  
<sup>13</sup>Kartika-śukla-paksha-dvādaśyāṃ vidita-kulōdgamanāya vēda-  
<sup>14</sup>pāragāyaḥ askhalita-virttayē parama-nistaragāya Triyambaka-  
<sup>15</sup>svāminē yar pātā pālayitā vā sa puṇya-phalam avāpnōti
- (IIIa) <sup>16</sup>yōpi harttā hārayitā vā sa cha pañcha-maha-pātaka-samyuktō  
<sup>17</sup>bhavati Mānavē cha prōktam sva-dattāṃ para-dattāṃ vā yē harēta  
<sup>18</sup>vasundharāṃ shashṭīm varisha-sahasrāṇi viśṭāyāṃ jāyatē kimi bahu-  
<sup>19</sup>bhir vvasudhā bhuktā rājābhi Sagarādibhi yasya yasya yadā bhūmi ta  
<sup>20</sup>tasya tasya tadā phalam iti virddhir astu

## PLATE III.

Residency Plates of the Gaṅga king Kōṅgaṇi-mahādhirāja (or Avinīta).

A. D. 455.

- (Ib) <sup>1</sup>svasti jitaṃ bhagavatā gata-ghana-gaganābhīna Padmanābhēna śrī[ma]  
<sup>2</sup>vēya-kulāmala-vyōmāvabhāsana-bāla-bhāskarasya sva-bhūja-  
<sup>3</sup>jaya-jaya-janīta-su-jana-janapadasya dāruṇāri-gaṇa-vidārapō-  
<sup>4</sup>palabdhā-vraṇa-bhūṣhaṇa-bhūṣhitasya Kāvāyana-sa-gōtrasya śrī-  
<sup>5</sup>mat-Kōṅgaṇi-varmna-dharmma-mahādhirājasya putrasya pitur anvāgata
- (IIIa) <sup>6</sup>nēka-sahasra-visarggāśrayaṇa-kāriṇa śrīmad-Mādhava-varmna-dharmma-  
<sup>7</sup>jāsyā sūnunā aśvamēdhāvabhṛīthābhishikta-śrīmat-Kadamba-kulāmala-  
<sup>8</sup>malīnāḥ śrīmat-Kṛishṇa-varmna-mahādhirājasya priya-bhāginēya-vacha-  
<sup>9</sup>śabditēna śaiśava-kālāvapta-rājyābhishékēna vijimbhamāṇa-śakti-trayēna  
<sup>10</sup>parasparānavamarddanōpabhuḥjyamana-trivargga-sūrēṇa su-sambhramā-  
<sup>11</sup>vanamita-sa-
- (IIIb) <sup>12</sup>masta-sāmanta-maṇḍalēna chira-prēma-bahumānānuraakta-prakṛiti-varg-  
<sup>13</sup>vinayātiśaya-parikshitāntarātmanā Kārtayugina-rāja-charitāvalambitā  
<sup>14</sup>ka-samara-vijayōpārjjita-vipula-yaśaḥ-kshirōdaikārṇavikata-bhuvana-  
<sup>15</sup>yēna nīravagraha-pradhāna-śauryēṇa avishāhyā-rā (jā)dhirāja-masta-  
<sup>16</sup>tibata-śāsanēna anēka-mukhadbhīr varddhamāna-vibhavōdaya-parājjita-  
<sup>17</sup>Draviṇa-
- (IVa) <sup>18</sup>patinā pratitānēka-guṇa-nidhānabbhūtēna vidvatsu prathama-ganyē-  
<sup>19</sup>na prapayī-jana-hṛidayabbhūtēna mavyādā-laṅghanākya-vara-  
<sup>20</sup>nakara-vṛitīyathārtha-dāṇḍatayānujñāta-Vaishṇavēna pratipāti-  
<sup>21</sup>gata-turaga-ratna-vibhasya dakṣiṇāyān dīśi mapi gōpya śrīmat-Kōṅga-  
<sup>22</sup>ṇi-mahādhirājēna ātmanāḥ pravarddhamāna-vijayapulāishvaryyē

- (IVb) <sup>21</sup> pañcha-vimśati-samvatsarē Kārttika-māsē śukla-pakṣhē pañchamī  
<sup>22</sup> Uttarāshāḍa-nakṣatrē Tōṭṭi-vastavyāya A'pastamba-sūtrāya  
<sup>23</sup> Taitriya-charaṇāya Maudgalya-gōtrāya Mādi-sarmmanē  
<sup>24</sup> Paruvi-vishayē Malligūta-gramē Ponnamuri-grāmaṃ nāma  
<sup>25</sup> su-kṣhētram Purkkoḷi vṛiti maryaḍās tatāka kṛtvā adbhira dattah  
sarvva-
- (Va) <sup>26</sup> ta sima-lingaiś cha nirddishṭā Nairityā rakta-sthalau nāma tasmā  
<sup>27</sup> paśchimata vibhitaka-vriksha tatali kadamba-vriksha tatali  
<sup>28</sup> puṭugutini nāma chincha-vriksha tatali Vāya-  
<sup>29</sup> vyān diśi chirubatinī nāma chincha-vriksha tatali tasmad u-  
<sup>30</sup> tarata Prālmiṇṭa-nāma sthala tatali Tālepāshāṇa-nā-
- (Vb) <sup>31</sup> ma tatali I'sānē Ertakuruki-nāma parvata tatali pūrvatō  
<sup>32</sup> Kadānripaṭuvu-nāma parvatali A'gnēhē diśi Choluvini-  
<sup>33</sup> nāma parvata tatali dakṣhiṇetali Kallali-nāma rava-  
<sup>34</sup> sthānaṃ tatali Chūrudukunṭa-nāma tatāka Nairityādi pra-  
<sup>35</sup> dakṣhiṇam ēvā pravartatē ēshā aśya grāmasya sima I sarva
- (VIa) <sup>36</sup> parihāra-kramēṇa yōsyā lōbhāt prāmādād vā harttā sa pañcha-ma-  
<sup>37</sup> hā-pātaka-samyuktō bhavati api chāsmim uktam Manu-gītā ślōkā  
<sup>38</sup> sva-dattām para-dattām vā yō harēta vasandharā shashṭi-varsha-saha-  
<sup>39</sup> siāni ghōrē tamasi varittatē bahubhir vasudhā bhuktā rājābhis Saga-  
<sup>40</sup> rādibhiḥ yasya yasya yadā bhūmi tasya tasya tadā phala bhūmi-
- (VIb) <sup>41</sup> dānāt param dānam na bhūta na bhaviṣhyati tasyaiva haraṇāt pāpam  
<sup>42</sup> na bhūtam na bhaviṣhyati Suvarṇanākārāchāryyasya putrali śāstrālēkya-  
<sup>43</sup> prayōktṛi-kuśalasya Mārggiṇa bhikṣitēyam tāmbra-paṭṭikā ||

## PLATE IV.

Two Inscriptions at Tālgunda (Shikarpur Taluk).

## 1

- <sup>1</sup>svasti mūrdhni nyastam śaśinam a-sakalam Gaṅgā-saṅgāch-chhi-śratara-ka-  
 ram.  
<sup>2</sup>yō vaidagdhyaḍ vabati sa lali.....jayati Paśupati.  
<sup>3</sup>tadanu Paśupatēr prasāda-jātō jayati punar-jjanitō yathēha.....  
<sup>4</sup>Paśupatir iti yasya nāma dānē diśi viditam samarē cha dakṣhiṇasyāṃ  
 Kākusthēna Bhāṭāri-  
<sup>5</sup>vaṇśa-tilakēnānanya-rūpa-śriyā mātṛā chāpi Kadamba-vaṇśa-bhavayā Lak-  
 shmyā cha.....  
<sup>6</sup>tēnānēka-mahādghvarēshu dadatā sammānitair pāvitaṃ viprair akshata-  
 taṇḍulair aharaha-  
<sup>7</sup>s tuṅgam śirō vibhratā daśa-maṇḍalikēshu nāyakatvaṃ saha śulkēna cha  
 bōdhinām avāpya  
<sup>8</sup>...latō vinayēna cha prasādya kṣhitipam svāminam unnatau dhanānām vāñ-  
 chhatā jagati dharmmaṃ anva...  
<sup>9</sup>...pātra-guṇa-pāra-gāmishu triṇśad-anna-dhanam ēvam āhutaṃ Sthānakuñja  
 pura-tīrttha-vāsishu  
<sup>10</sup>.....gōsya.....śālāyām.....

## 2

- <sup>1</sup>svasti uditōdita-Kaykēya-mahā-kula-prasūtā ēsā Prabhāvatī rājñi vikhyāta-  
 Kadamba-ku-  
<sup>2</sup>lōdbhūtasya śrī-Mṛigēśa-varmma-dharmma-mahārāja-priya-bhāryyā yā śrī-  
 Ra[vi]varmma-dharmma-mahārā-  
<sup>3</sup>ja-mātā-uditōdita-mahā-kula-prasūtāih vēda-vēdāngētihāsa-purāṇānēka-dharm-  
 ma-śāstra-pāragaiḥ  
<sup>4</sup>yama-niyama-parāyayai sva-karmma-nirataih sahasra-saṅkhyair dvijaiḥ  
 nityam samstūyamānā

## 3

Inscription at Sravaṇa Belgola. About A. D. 800.  
 Sivamārana basadi.

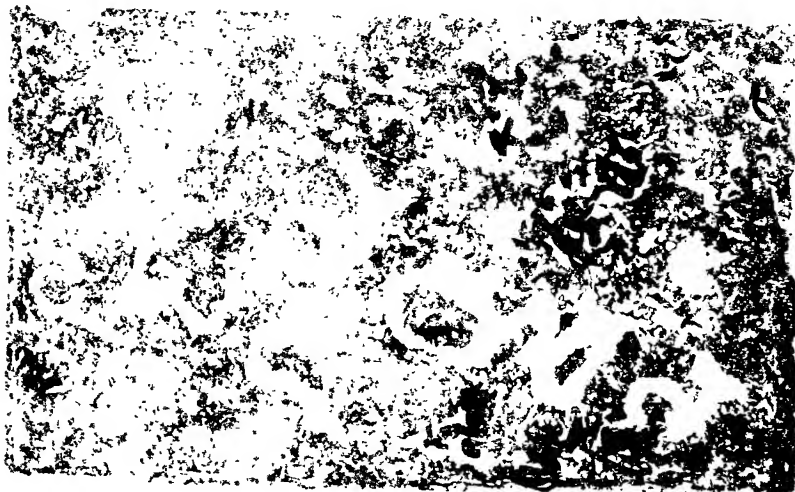
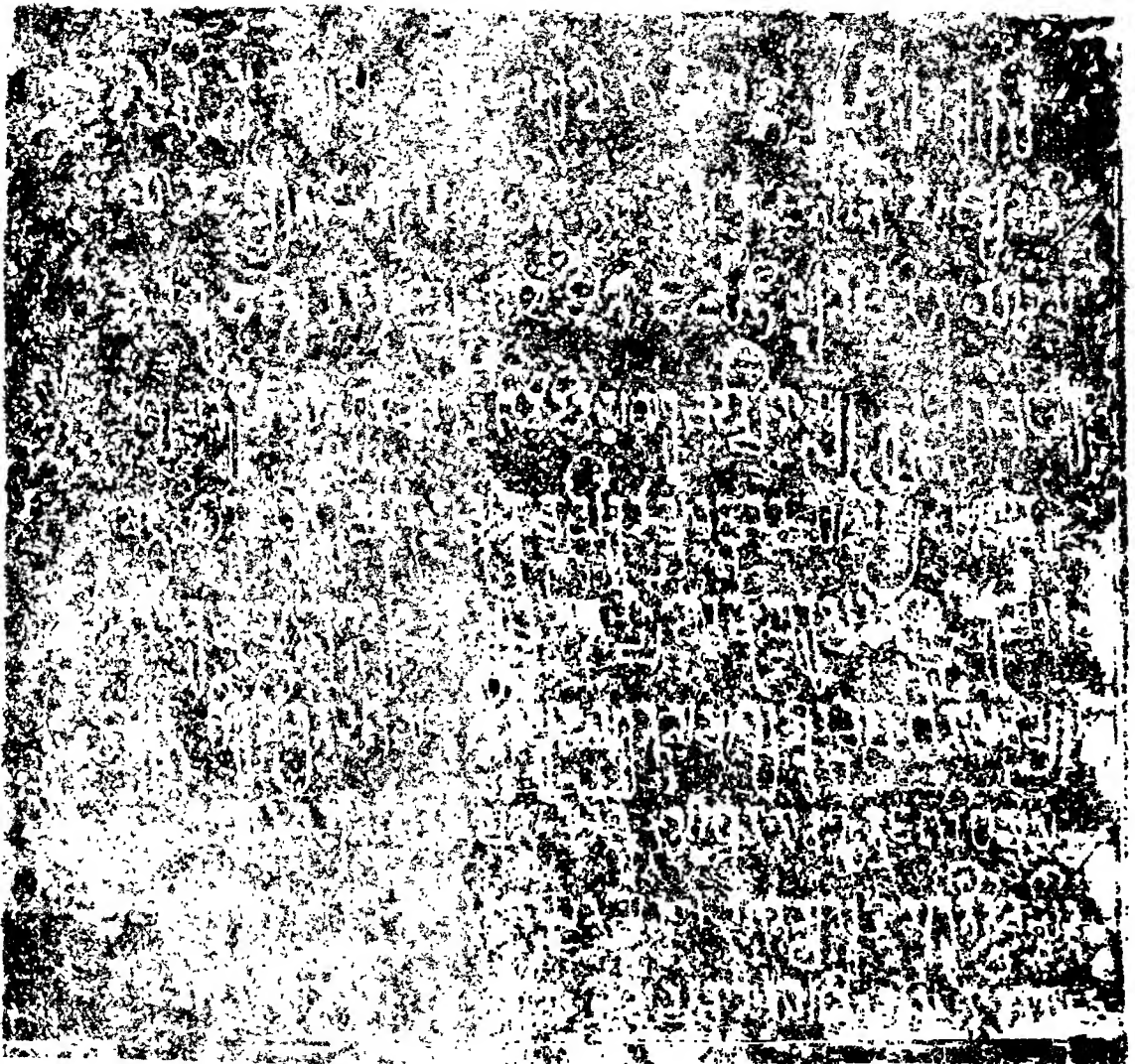
## PLATE V.

Viragal at Nêralige (Arsikere Taluk). A. D. 971.

- <sup>1</sup>svasti Saka-nîpa-kâlâtita-samvatsara-sataṅga 894 neya
- <sup>2</sup>Prajâpatâ-samvatsara pravarttise Koṅguṇi-varmma-dharmma-mahârâjâdhi-  
râja Kuvalâla-pura-
- <sup>3</sup>varêsvara Nandagiri-nâta Nolamba-kulânta-
- <sup>4</sup>ka śrîmat-Mârasîṅgha-Dêva-Satyavâ-
- <sup>5</sup>kya-Permmanaḍigal Marandale ma-
- <sup>6</sup>ryyâdiy âluttam ire Nolambaram
- <sup>7</sup>kâdi geldu kâlegadol Aṇṇavasayya
- <sup>8</sup>bisuge kalanâgi surig-iṛidu kâdi sattan âtana magam Bûtugaṅge Nêrilageya  
kalnâḍu koṭṭa chandrârka-târam-baram ||
- <sup>9</sup>moḷaguvâ paṇeyuman âneya pa-
- <sup>10</sup>layigeṇuman ânta balamumam ka-
- <sup>11</sup>ṇḍu chalam negale pati pogale posa
- <sup>12</sup>...tulid ikkidan ânta ghaṭeyan âyada gaṇḍam
- <sup>13</sup>Kaṭṭâne- mallanam kaḍu-gaṭṭigan U-
- <sup>14</sup>ttigana Nolipanam Chattiṅgam ta-
- <sup>15</sup>ṭṭul tiriyall â saṅgaṭṭipan endu
- <sup>16</sup>sarâgaḍ osad airâvâṇamam
- <sup>17</sup>svasti Châgiyabb-arasiyu Bûtu-
- <sup>18</sup>gamu bittuvattama koṭṭa chandrârka-
- <sup>19</sup>târam-baram naḍegum gâvuṇḍan ida ko-
- <sup>20</sup>ṭṭu naḍeyisuvo na-
- <sup>21</sup>ḍeyisadandu kavile-
- <sup>22</sup>yu liṅgamuman aḷidom
- <sup>23</sup>kalla besa geyda
- <sup>24</sup>Vibhogaṅge koṭṭa pa-
- <sup>25</sup>ttu-koḷaga mannam
- <sup>26</sup>naḍayisade kiḍi-
- <sup>27</sup>sidâta kavile-
- <sup>28</sup>yu Vâraṇâsiyuma-
- <sup>29</sup>m aḷidom ||







friends ; with a broad chest chosen as her abode by the goddess of sovereignty of all the kingdoms purchased with the price of the prowess of his own arm ; and having a raised banner in the shape of the fame acquired on many battlefields on which his 'scent-elephants' in rut trampled on the bodies of his enemies—was the glorious Māndhāta-Rāja. The inscription then proceeds to record that on the twelfth lunar day in the bright fortnight of Kārtika in the fifth year of his increasing sovereignty, Māndhāta-Rāja granted, with the usual rites, six *niartanas* together with a house and necessities in the village of Kaggi as well as some land ( ? *chatuspath-kshetrina*) in the village of Pālgālini to Triyambakasvāmi of the A'trēya-gōtra, sprung from a well-known family, well versed in the Vedas, of blameless conduct and ? perfectly free from worldly attachment (*pratama-nistaraṇa*). At the close of the grant the verses beginning with *śradattān* and *bahubhīh* are introduced with the statement, "And it has been said in the Mānava." Here Mānava apparently stands for the *Mānava-dharmaśāstra*. The grant ends with the sentence *śrīdhīr āstu*, May there be prosperity. The Sanskrit is corrupt in some places. Kaggi is no doubt identical with the village of the same name, situated about 10 miles to the south of Channagiri, in Channagiri Taluk.

68. The names Kumāravarma and Māndhāta-Rāja are new, not being found in any published records of the dynasty. It is true that a king of the name of Vijaya-S'iva-Māndhātivarma is mentioned in the Kūdgere plates (Shikarpur 29), but the difference in the names is so great as to cause a reasonable doubt with regard to the identity of the two kings. Unfortunately the Kūdgere plates do not give the genealogy of Māndhātivarma. In case he is identical with the Māndhāta-Rāja of the present grant, he can neither be a younger brother of S'antivarman nor a younger brother of Mrigēśavarman as proposed by Dr. Kielhorn (*Epigraphia Indica*, VI, 13), since it clearly says that Kumāravarman was the father of Māndhāta-Rāja. The present grant is not dated. It has, however, been provisionally assigned to about the middle of the 5th century.

#### *Mrigēśavarman.*

69. An inscription (Plate IV, 2) on the left jamb of the doorway belonging to the *garbhagriha* of the Prāṇavēśvara temple at Tālgunda, Shikarpur Taluk, belongs to this reign. It is engraved in the same "box-headed" characters as those on the Tālgunda pillar (Shikarpur 176) and reads as there from the bottom upwards, thus rendering the work of decipherment very difficult. It contains four lines and is unfortunately unfinished, though there is much vacant space left below for its continuation. The epigraph, which is in Sanskrit prose, was apparently intended to record some grant by Mrigēśavarman's queen, but it stops with her praises. The details that are given about her are these :—She was born in the noble Kaikōya family, her name being Prabhāvatī ; she was the beloved wife of Mrigēśavarman-dharmamahārāja, sprung from the renowned Kadamba family, and the mother of R[avi]varman-dharmamahārāja ; she was daily praised by thousands of Brahmans, born in high families, well versed in the *vēdas vēdāṅgas itihāsas purāṇas* and numerous *dharmaśāstras*, devoted to the practice of *gama* and *niyama*, and engaged in the performance of the rites prescribed for them. We thus learn that Mrigēśavarman's queen was also a Kaikōya princess and that her name was Prabhāvatī. In the Kavaḍi stone (Sorab 523) a queen is mentioned along with Ravivarman, but it is probable that she is his wife, and not his mother. The date of the present record may be about 450.

70. Another inscription (Plate IV, 1) in the same box-headed characters found on the right jamb of the doorway in the same temple at Tālgunda may belong to the same period, though no king is named in it. It is in 10 lines and consists of 5 Sanskrit *ṛcitas* with a piece of prose at the end which is mostly defaced. The invocatory stanza is in praise of Paśupati, described as skilfully bearing on the head the crescent moon along with the Ganges. The epigraph then proceeds to say that through the favor of Paśupati a prince was born who was known in the South by the name of Paśupati by reason of his gifts and prowess in battle ; that he, Kākustha, an ornament of the Bhaṭāri lineage, son of a beautiful Kadamba princess, and receiver of blessings from Brahmans who had been liberally rewarded by him in numerous sacrifices, became the chief among the 10 *mandalikas* with control over the customs-duties, as also the chief among the wise (*bṛddhi*), and pleased his master, the king, not only by his modesty but also by the addition he made to the royal

treasury; and that, being always intent on doing charity, he granted funds? for feeding thirty of the worthy residents in the holy city of Sthānakuñjapura (Tāl-gunda). The record is interesting as it mentions a hitherto unknown Bhaṭāri-vamśa in about the 5th century and a prince of that family, Kākustha, born of a Kadamba princess, as a feudatory of the Kadambas. With regard to orthography, the forms *raḥṣa* and *triḥṣat* for *vaṁśa* and *triṁśat*, which are also found in a few other grants of the same period, are noticeable.

#### THE GANGAS.

71. About 10 inscriptions copied during the year belong to the Ganga kings. They include a set of copperplates of Kongaṇi-mahādhirāja or Avinīta. Three are *vīragals* of the time of Śrīpuruṣa, which refer to the wars between the Gangas and the Rāshtrakūṭas, Siyagella, the famous general of Śrīpuruṣa and Śivamāra (last year's *Report*, para 46), being mentioned in two of them. Two inscriptions of the reign of Mārasimha are of some interest: one of them refers to a war between the Gangas and the Chalukyas for the possession of the Uchchangi fort; and the other explains by its sculptures a doubtful Kannada expression occurring in a few of the Ganga records.

#### *Kongaṇi-mahādhirāja or Avinīta.*

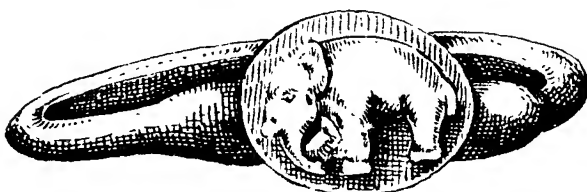
72. The plates of Avinīta (Plate III) mentioned above are six in number, of which the second plate is missing. Each plate measures  $6\frac{1}{2}''$  by  $2\frac{1}{4}''$ , the first plate being engraved on the inside only. They are strung on an oval ring which is  $\frac{1}{4}''$  thick and measures  $3''$  by  $2\frac{1}{2}''$ . The ends of the ring are secured in the base of an oval seal measuring  $1\frac{1}{2}''$  by  $1\frac{1}{4}''$ . The seal bears in relief an elephant standing to the proper right. The writing is in Hala-Kannada characters. The plates were received from Mr. S. M. Fraser, C.S.I., the Honorable the Resident in Mysore. Unfortunately nothing is known about their provenance. The language of the inscription is Sanskrit throughout, and, with the exception of three imprecatory and benedictive verses at the end, the whole is in prose. As the writing of the fifth plate, which gives details of boundaries, differs considerably from that of the other plates, it may be doubted whether it formed a part of the set at all. Even if it is omitted the inscription will not lack completeness. I therefore think that it was subsequently introduced in place of the missing second plate to make up the usual number five.

73. The inscription has the usual beginning of the Ganga grants, and the genealogy and the details about the various kings also correspond with those in other published grants. The first plate ends with *pitar anarāgata*, the beginning of an epithet of Mādhava II, and the third plate begins with the final portion of an epithet of Mādhava III, so that the missing plate must have contained the details about the intermediate kings Harivarma and Vishnugōpa. After Mādhava III his son Kongaṇi-mahādhirāja is introduced with a large number of epithets, which are mostly similar to those applied to him in the Mallōhalli plates (Dodballapur 68). The inscription then records that Kongaṇi-mahādhirāja, in the 25th year of his victorious increasing sovereignty, on the 5th lunar day in the bright fortnight of the month Kārtika, under the asterism Uttarāśhāḍha, granted, with pouring of water, exempt from all imposts, the village named Ponnāmuri, belonging to Malligūr in Paruvi-vishaya, to Mādīsarma, a resident of Toṭṭi, and a Taittiriya-charaṇa of the Maudgalya-gōtra and A'pastamba-sūtra. After three usual imprecatory and benedictive verses we are told that the plates were engraved by Mārgi, skilful in the art of writing, son of Suvarṇakārāchārya. The fifth plate, which appears to be a later addition, gives details of boundaries, among which are mentioned three mountains named Ertakuruki, Kadānripaṭuvu and Choluvinṇi, and a tank named Chūruḍukunṭa. The Sanskrit is corrupt in several places. The surname Kongaṇi-mahādhirāja is applied to Avinīta in other grants also, *e.g.*, Mālur 72 and Dodballapur 67 and 68. From Dodballapur 67 we may infer that A.D. 431 was the first year of Avinīta's reign. If that is accepted, the date of the present grant would be A.D. 455. Some scholars, however, are of opinion that Dodballapur 67 and 68 are spurious (*Epigraphia Indica* III, 160). I am unable to identify the villages mentioned in the grant, but a Paruvi-nāḍu, which may be identical with the Paruvi-vishaya of the present grant, is mentioned in a *vīragal* at Sankēhalli, of about A.D. 800 (last year's *Report*, para 53).

# PLATES OF THE GANGA KING KONGANI-MAHÂDHIRÂJA (OR AVINÎTA)

A. D. 455

- Ib
- IIIa
- IIIb
- IVa
- IVb
- ? Va
- ? Vb
- VIa
- VIb



SEAL



*S'ripurnshu.*

74. Three *cirugals* copied at Hirigundagal, Tumkur Taluk, refer themselves to the reign of this king. His surname Prithivî-Kongañi occurs in two of them as also the name of his famous general Siyagella (last year's *Report*, para 46). The epigraphs relate to wars between the Gangas and the Râshtrakûtas. One of them tells us that in a battle against Kannarasa, in which Kittarasa, Valigatṭa's son Pulikadda-arasa and Siyagella took part, Komâra fought and fell at Ogaballi. Another says that Siyagella's house-son (*mane-matṭin*) fought against Ballaha and fell. The third inscription is fragmentary, giving only the name of the ruling king. Kannarasa is Krishna I; and Ballaha is either Krishna I or Gôvinda II (*Indian Antiquary* XI, 124). The period of these records may be about A.D. 775.

*S'ivamâra.*

75. Only one inscription (Plate III, 3) of this king was copied during the year. It is a short epigraph engraved on the rock to the north-west of the Chandranâthasvâmi temple on the smaller hill at Sravana Belgola, giving the important information that a *basali* or temple was built by S'ivamâra. As the inscription is at a distance of only 5 feet from the above temple, we may reasonably conclude that that was the temple built by S'ivamâra. This discovery lends strong support to my identification of the Diṇḍika of the epitaph of Arisṭhanēmi with the Diṇḍika, son of S'ivamâra, of the Udayēndiram plates (last year's *Report*, para 55). It may also be noted here that the period of the Chalukya chief Balavarma, who was shown by me to have been a contemporary of S'ivamâra (last year's *Report*, paras 46 and 53), is likely to be of value in determining the period of S'ankarâchârya. Mahamahopadhyaya Haraprasada Sastri, M.A., of Calcutta, writes to me thus on this point: "The date of S'ankarâchârya has not yet been proved by any positive fact. In your report you speak of a Balavarma in 812 A.D., *i. e.*, about the time when S'ankarâchârya flourished and he mentions in his *Vashya* IV, 3, 4 of Balavarma as being near to him. May not this be a positive proof of S'ankarâchârya's date?"

*Ereyappa.*

76. There is only one record of this reign, being a *cirugal* in the bed of the tank to the west of the Râmêśvara temple at Arakere, Arsikere Taluk. It records that while Satyavâkya Konguṇivarma-dharma-mahârâjâdhirâja, lord of the excellent city of Kuvalâla, lord of Nandagiri, śrîmat-Permânâdi was ruling over the earth and śrîmad-Ereyapparasa was ruling the whole kingdom, and while their *sâmantha* S'rî-Muttara—an ornament of the Bali-vamśa, champion over *atipathas*, a Dilipa in the world and the S'ûdraka of the Kali age—was governing the Āsandinâḍu, in a battle with the Nolambas, some one fought and fell at Kalikkâtṭi, for whom some lands were granted at Kalikkâtṭi and Arakere in the shape of *kalnâḍu*. The Permânâdi of this record is Râjamalla II, who began to rule in A.D. 869-70; and we know from several inscriptions that his nephew Ereyappa was associated with him in the government. The date of the epigraph may therefore be about 890. Kalikkâtṭi is the present Kalikattî in Arsikere Taluk.

*Mârasimha.*

77. There are two inscriptions of this reign, one copied at Karagaḍi, Belur Taluk, and the other, at Nêralige, Arsikere Taluk. The former, dated in A.D. 971, says that Konguṇivarma-dharma-mahârâjâdhirâja, supreme lord of the city of Kuvalâla, lord of Nandigiri, a Yama to the Nolamba family, s'rî-Mârasinga-Dêva granted, as a *kodunge*, 5 *khaṇḍugas* for Bhâsa-gâvunḍa, who fought and fell in a battle with Râjâditya for the possession of the Uchchangi fort. The inscription was written by Kêṭayya. Then follow the names of the *prabhus* who helped in the (?) cultivation of the land granted. They were Permâdi-gâmunḍa, Nâgamayya of Muguli, Basavayya of Basavanahalli, Pôchi-gâmunḍa of Uppavalli, Mudda of Valiyare, and Erega of Mâguḍi. The grant was to be maintained by the *prabhus* of the Benneyûr 70. This inscription throws additional light on the statements made in Sravana Belgola No. 38 that Mârasimha became a very forest-fire for the lion Râjâditya, the crest jewel of the Chalukyas, and that he succeeded in taking the great fortress of Uchchangi. The other inscription (Plate V) of this king, which is also dated in 971, records that when (with titles as before) śrîmat-Mârasingha-Dêva Satyavâkya-Permanâḍigaḷ was ruling (the kingdom) with Marandale as the



boundary, in a battle with the Nolambas, the howdah having become the battlefield, Annavasayya stabbed with a dagger, fought and fell; and that the king granted to his son Bûtuga the village of Nerilage as *kulnâdu*. Then follow two verses in praise of Annavasayya's valour. The second verse seems to give the names of some of the Nolamba chiefs on the opposite side who were wounded. They are Kaṭṭānemalla, Uttiga, Nolipa and Chattiḡa. We are then told that Chāḡiyabbarasi and Bûtuga granted *bittucatta*, and that if the *ḡarunda* did not maintain this gift he would incur the sin of having destroyed a tawny cow and a *linga*. It is not clear who this Chāḡiyabbarasi was. The record concludes with the statement that 10 *koluḡas* of land were given to the sculptor Vibhōga. This *viraḡal* is of great interest as its sculptures illustrate the meaning of the Kannada expression *bisuge koluḡigi*, which means 'the howdah having become the battlefield.' In Plate V, on the elephant to the right, we see a man, who has just mounted the elephant, stabbing another seated in the howdah. As the fight takes place in the howdah, the howdah is said to have become the battlefield. Another inscription in which this Kannada expression occurs is Mandya 41. The scholars who had dealt with it, not knowing the correct meaning of the expression in question, had accused the Ganga prince Bûtuga of treachery in connection with the killing of the Chōḡa king Rājāditya (*Epigraphia Carnatica*, III, Introduction, 6; *Epigraphia Indica* II, 168; III, 282; VI, 52, 57 and Note 1). But a paper contributed by me to the *Journal of the Royal Asiatic Society* (1909, p. 443) on the subject has since convinced them of their mistake, as evidenced by Dr. Fleet's remark on my paper in the same journal (p. 445) which runs thus—"It is most satisfactory that it should be so conclusively shown that he (Bûtuga) was not guilty of any unfair behaviour in slaying the Chōḡa king."

78. An inscription copied near the Basavaḡṡa temple at Lakshmidēvihalli, Arsikere Taluk, which records a grant of land to a Jaina nun named Paramabbekantiyār in connection with a basti called Biduga-Jinālaya, may, on palæographical grounds, be assigned to the Ganga period. So also four short inscriptions found on the rock on the smaller hill at Sravana Belgola, consisting of only the names of the pilgrims who visited the place. They are similar to the ones discovered there before (*Report for 1909*, para 47), the names recorded in them being S'ri-Vaijāyya, S'ri-Jakkayya, S'ri-Kaḡuga and Basaha.

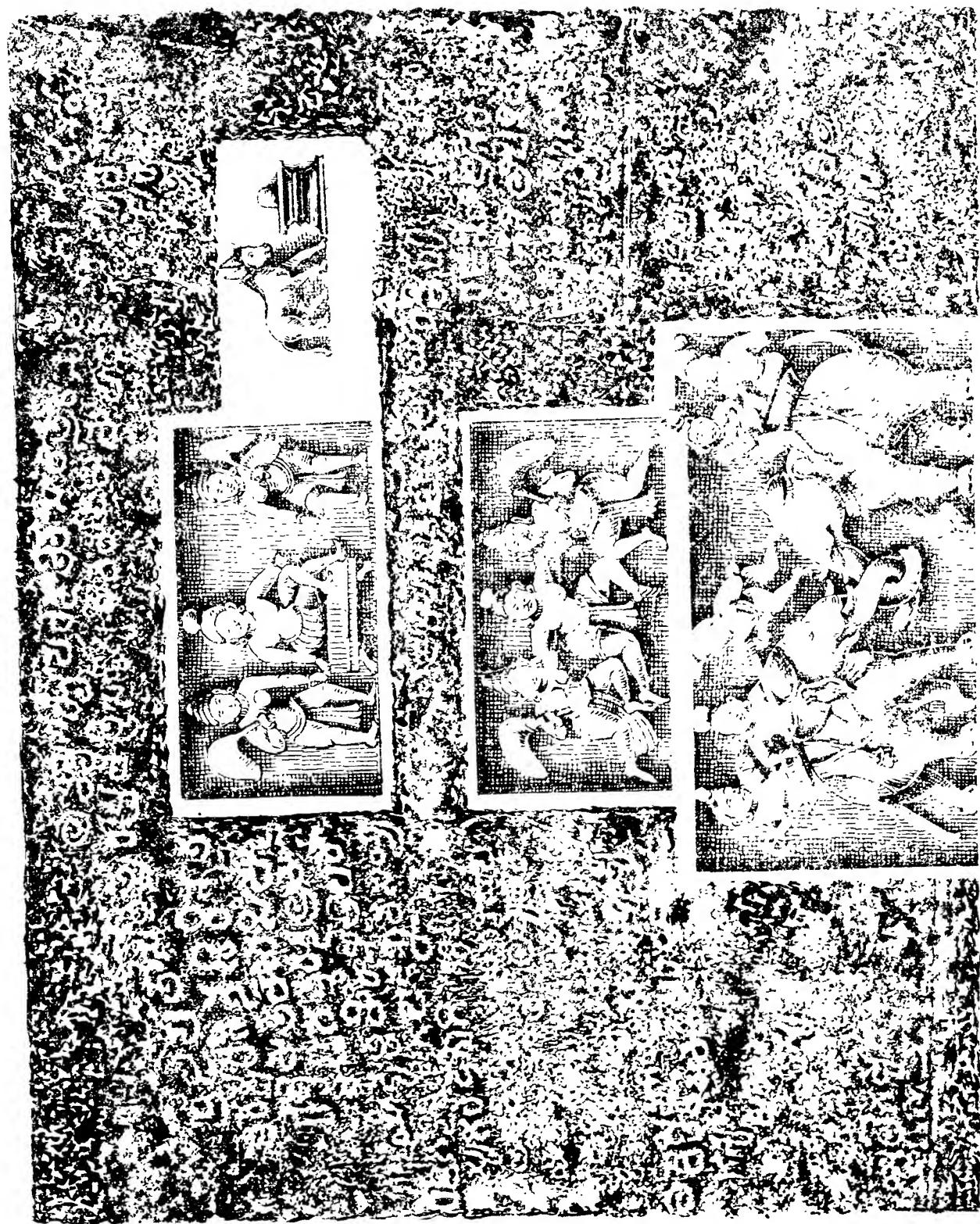
#### THE RASHTRAKUTAS.

##### Krishna II.

79. Only one epigraph relating to this dynasty was copied during the year. It is engraved on a stone in front of the ruined Basavaḡṡa temple at Bandalike, Shikarpur Taluk, and refers itself to the reign of Akāḡavarsha or Krishna II. The stone has unfortunately sealed off in many parts. The inscription, which is dated in A.D. 902, records that when Akāḡavarsha śrī-prithvivallabha mahārājādhirāja paramēśvara parama-bhaṡāraka śrī-Kannara-Dēva's kingdom was increasing in prosperity, and when, entitled to the band of five chief instruments, the *mahā-sāmānta* Lōkaṡeyarasa, son of Bankeyarasa, of the lineage of Kaludēvayya, was governing the 31,102 villages (*bāḡa*) comprising the Banavāsi 12,000, the Palasige 12,000, the Mānyakhēḡa 6,000, the Kōḡanu 30, the Lōkāpura 12 and the Toreḡare 60—Bittayya, the *perḡḡede* of all the *nāḡu* governed by Lōkaṡeyarasa, caused to be built, in the year Lundubhi corresponding to the S'aka year 824, a *basadi* at the holy place Bandalike; and that, when Nāḡārjuna held the office of *ḡarunda* of the Nāḡarakhaḡḡa 70 with Kaḡa as *perḡḡede* under him, Lōkaṡeyarasa granted to Bittayya Daḡḡipalli, included in the Nāḡarakhaḡḡa 70, for the basadi. We are also told at the end that Bittayya renounced the world and that his wife, who was the *ḡamundi* of Bhārāḡḡyūr, also followed suit, thus establishing her fame in the world. Some one else is also said to have given his village Nandagere for the basadi. The engraver was Daḡḡiyamma. Some scholars have supposed that the numbers coming after places, as 12,000 after Banavāsi, represented their revenue value, but this old record clearly tells us that they represent the total of the villages comprised in them.

#### THE NOLAMBAS.

80. A few records of this dynasty were copied at A'vani, Mulbagal Taluk. They refer themselves to the reigns of Nolipayya and Dilipayya. A few others, copied at the same place and its neighbourhood, may also belong to the same dynasty, though no king is named in them.



VIRAGAL AT NÉRALIGE (ARASIKERE TANGI)  
A.D. 971





*Nolipayya or Ayyapa.*

81. A *viragal* in a field to the west of Nāgarakunṭe at A'vani, Mulbagal Taluk, says that when Nolipayya was ruling the earth, on the Morukas carrying off the cattle of the village Balla, Beṇḍara Māki, having rescued them, fell and attained *śraṇṇa*. Among the Nolamba chiefs both Ayyapa and his son Dilipa had the surname Nolipayya; but in the case of the latter it is generally associated either with his name or with his title Iṛiva-Nolamba. As in the present inscription the surname is used by itself, it may be taken to denote Ayyapa. The date of the record may be about A.D. 915.

*Bīra-Nolamba or Anniga.*

82. A short inscription on the basement to the right of the outer entrance of the Lakshmanēśvara temple at A'vani, Mulbagal Taluk, runs thus—*svasti śrī Vīra-Nolambam*, with another short inscription, *svasti śrī Tribhuvanadēvam*, engraved close to it to the south. Ayyapa's eldest son Anniga had the title Bīra-Nolamba. He was defeated by the Rāshtrakūṭa king Kṛishṇa III in 940 (*Epigraphia Indica* IV, 289; V, 191). Tribhuvanadēva no doubt refers to the famous Śaiva guru Tribhuvanakartāradēva who is stated in another inscription of the same place, namely, Mulbagal 65 of 961, to have ruled the *sthāna* or religious establishment at A'vani for 40 years and to have built 50 temples and 2 big tanks during the period. In several inscriptions of Dilīpa, younger brother of Anniga, he is mentioned along with the king as ruling the kingdom of penance (see next para). His figure, adorned with a *malakṣa* necklace, is sculptured on the north outer wall of the Lakshmanēśvara temple with a label to the right (Mulbagal 43) giving his name. From the above inscriptions on the basement it may be presumed that the Lakshmanēśvara temple was caused to be built by Tribhuvanakartāradēva with the help of Anniga. The period of the temple would thus be about A.D. 940.

*Dilipayya.*

83. Only one inscription of this reign was copied during the year. It is a *viragal* in a field to the west of Nāgarakunṭe at A'vani, Mulbagal Taluk. The epigraph records that when Dilipayya was ruling the earth and Tribhuvanakartārabhaṭāra was ruling the kingdom of penance (*tapō-rājya*), in a fight between Anupavana-setṭi on the one side and the combined *bahujā* (merchants) of the Gangavāḍi 9,500 and the Bānaravāḍi 12,000 on the other, Aṇḍabāmmośa-rāja fought and fell. It is not clear why there was this formidable combination against Anupavana-setṭi. Tribhuvana kartāra-bhaṭāra was a great Śaiva guru, who had a *maṭha* at A'vani in the middle of the 10th century (see previous para). He was probably the *rāja-guru* also. He is likewise mentioned along with Dilīpa in Mulbagal 94 and 264 as ruling the kingdom of penance. And we learn from Mulbagal 65 that he had the title Kaliyuga-Rudra and died in 961. The date of the present record may be 950.

84. A few other inscriptions may also be assigned to the Nolamba period. Four short inscriptions in old characters on the rock to the west of Giṇḍi-tirtha at A'vani record, like those at Sravana Belgola (para 78), the names of the pilgrims who visited the place. Among these are Mandayya, the chief friend of the good; Śrī-Dāvayya and Śrī-...radayya, the last two names being introduced by the word *svastī*. An inscription on the sluice of the tank at Rāmpura near A'vani tells us that the sluice was caused to be built by Melakeriodaya-Duggabbe of Sangamanga. The sculptor was Maraja. Three epigraphs on the basement of the ruined Iśvara temple at Gaṭṭu-Kāmadēnhalli, Bowringpet Taluk, record the construction, consecration and endowment of the temple by Vammagachare-setṭi, as also grants of land by him to Tiruperibhaṭṭa, the *pūjāri* of the temple, and to Nolambāchāri, the builder of the temple.

THE CHALUKYAS.

85. Reference has already been made to the Chalukya chief Rājāditya when speaking of the Ganga king Mārasimha (para 77). A number of Chalukya records was copied during the year at Belgāmi and other places in the Shimoga District; but several of them are fragmentary. They refer themselves to the reigns of Sōmēśvara, Tribhuvanamalla and Jagadīkamalla. A few others may also belong to the same dynasty though no king is named in them. One of them appears to be a record of Vinayāditya's reign.

*Vinayāditya.*

86. On the back of the stone containing Sorab 15, which records a grant by the Chalukya king Vinayāditya, was found an inscription in the same old characters, but mostly worn, which might belong to the same reign. It is worthy of note that at the top of this stone are sculptured a boar and immediately in front of it two fishes lying one over the other, the boar's snout touching the upper fish. This perhaps symbolises the overthrow of the Pāṇdyas, whose ensign was the fish, by the Chalukyas, whose crest was the boar. The inscription on the back seems to record the grant of the village of Kōdakani by some one intent on acquiring religious merit.

*Bhuvanaikamalla or Sōmēśvara II.*

87. An inscription on a stone in *pājāri* Basetṭappa's backyard to the south of the Tripurāntakēśvara temple at Belgamī, belongs to this king. This is one of the broadest of the inscribed stones at Belgamī which must have once contained a very long inscription; but it has been so severely damaged by fire that all that is left now is only a strip of the original stone. The inscription begins with the praise of some *daṇḍanātha* who vanquished the Magadhas, Gūrjaras and Nēpālas, and was a servant of Bhuvanaikamalla-Dēva. Among the provinces that he ruled the Maṇḍali 1,000 was one. We are then introduced to a great Kālāmukha teacher of the name of Trilōchanamuni, whose learning and piety are eulogised in a number of stanzas. At his instance the *daṇḍanātha* caused a temple to be built, which was an ornament of the earth. His younger brother Barnadēvayya and the *daṇḍanāyaka* Sōmēśvara-bhaṭṭa granted 2 villages for the upkeep of the temple and for the feeding of ascetics. Then follow a number of imprecatory and benedictive verses in Sanskrit and Kannada. By order of the minister (*pradhāna*) this epigraph was composed by Māḷa of Kolugulā, adorned with all learning. The date of the record is about A.D. 1070. The temple that was built is no doubt the Tripurāntakēśvara temple, in front of which the stone stands. Any doubt about this is removed by another inscription within the temple which records a grant to one of the temple servants by Trilōchanapāṇḍita, the guru at whose instance the temple came into existence.

*Tribhuvanamalla or Vikramāditya.*

88. Only one inscription of this king, dated in A.D. 1103, was copied in Patel Gurupādappa's backyard to the east of the Sōmēśvara temple at Belgamī. It begins thus. When the refuge of all the world, favorite of earth and fortune, mahārājādhirāja paramēśvara parama-bhaṭṭāraka, glory of the Satyāśraya-kula, ornament of the Chalukyas Tribhuvanamalla-Deva's increasing victorious kingdom was continuing as long as the sun, moon and stars, and he was in the residence of Kalyāṇa, ruling the kingdom in peace and wisdom—a servant of his was (with praises) the *mahā-prachanda-daṇḍanāyaka* Anantapāḷa, under whom (with praises) the *Mahā-prachanda-daṇḍanāyaka* Gōvindarasa was ruling the Banavāse 12,000, punishing the wicked and protecting the good. Then follows a description of Balipura, said to have been the capital of the demon Bali, in which resided a generous merchant named Gōpati-nāyaka, whose praises and pedigree are given at length. Then the inscription goes on to say that, making the saying "this body is for doing good to others" really significant, Gōpati-nāyaka, having paid *pāḍa-pāje* to the *nagara* and the *sthāna* of the five *mathas* in Balipura, in the Chalukya-Vikrama year 27 corresponding to the cyclic year Chitrabhānu, made, in the presence of the *daṇḍanāyaka* Gōvindarāja, a grant of lands (specified) and a house together with some money for feeding 12 Brahmans. Gōvindarasa is also mentioned in Shikarpur 111, 137, 192, 311 and 316.

89. A few other inscriptions may also belong to the same reign, though the king's name is not mentioned in them. An inscription on the pedestal of the Jina image in the *garbhagriha* of the ruined Jaina temple at Kuppāṭūr, Sorab Taluk, mentions a Jaina *muni* named Parvata, of the Mūla-sangha, Kōḍakundāraya, Kāpūr-gaṇa and Tintriṇika-gachelha, thus indicating that he had something to do with the construction or consecration of the temple. From Sorab 262, of 1077, we learn that Mālala-Dēvi, queen of the Kadamba chief Kīrti-Dēva, built a temple at Kuppāṭūr for Pārśvanātha and had it consecrated by Padmanandisiddhānti, who was of the same sangha, etc., as the abovementioned Parvata. The image referred to above is one of Pārśvanātha, as indicated by the hoods of the serpent above its head. It may therefore be presumed that this was the temple

built by Mālala-Dēvi. Parvata may have taken a chief part in bringing the temple into existence. Another inscription on a *vīraṅgal* near the Kallēśvara temple at Hanchi, Sorab Taluk, records the death, in the year Kālayukti of the Chālukya-Vikrama era, *i.e.*, in 1079, of Bollagētaya, son of Bira, in a fight with thieves who attacked him while on his way to Kaḍabaḍa. A third, copied at the ruined Maḷemallappa temple at Belgami, tells us that in the 14th year of the Chālukya-Vikrama era corresponding to the cyclic year S'ukla, *i.e.*, in 1090, S'ivārāja's *talāra* Munjaya-nāyaka set up the gods Munjēśvara and Kiraṇadēvaru in Balipura. A fourth, engraved on the floor of the *nacaraṅga* in the Tripurāntakēśvara temple at Belgami, which appears to be dated A.D. 1091, records a grant of land by Trilōchana-paṇḍita (see para 87) to Padumavati, a dancing girl of the temple. Another *vīraṅgal* at Hanchi informs us that in the year Prajāpati of the Chālukya-Vikrama era, *i.e.*, in 1092, on the horsemen of Boppa-dēva attacking and plundering Hanchi, the Arjuna of Hanchi went forth, killed several horsemen and went to *scarga*. It is not clear who this Boppa-dēva was.

#### *Sōmēśvara III.*

90. A *vīraṅgal* near the Gangādhareśvara temple at Tālgunda, Shikarpur Taluk, refers itself to this king's reign. It tells us that in the Chālukya-chakravartī Sōmēśvara-Dēva's first year, the year Plavanga, *i.e.*, A.D. 1127, Gōvara Gūlaja's son Nāmaya, a son of the Tānagundūr 22 000, fought and fell in the battle of Andhāsura. Shikarpur 280, however, gives Plavanga as the king's 2nd year, though Shikarpur 266, in agreement with the present record, gives Kālayukti, *i.e.*, A.D. 1159 as his 13th year. Andhāsura, now an insignificant village near Anantapur, Sagar Taluk, was once a very important place. It is mentioned in connection with the Sāntara king Jinadatta-Rāya, who probably belongs to the 8th century. From Sagar 109 we learn that an *agrahāra* was established there in 1042 by the *mahā-maṇḍalēśvara* Gōnarasa, a feudatory of Sōmēśvara I.

#### *Jagadēkamalla II.*

91. An inscription on a stone near the ruined Maḷemallappa temple at Belgami is a record of this king's reign. It tells us that when (with usual Chālukya titles—see para 88) Jagadēkamalla-Dēva's increasing victorious kingdom was continuing as long as the sun, moon and stars, and the *mahā-prachanda-dandanāyaka*, *paṭṭa-sāhanī*, Bamma-Dēvaiya-danḍanāyaka's eldest son Rēcharasa was ruling from his residence at Balligāve the Banavāse 12,000, with the southern Lanke as the boundary, in peace and wisdom, punishing the wicked and protecting the good—by order of his servant, the customs-officer Dēvadhara-danḍanāyaka, the *sunke-vaṅgaḍe* Komma-rāja granted, in the year Rudhirōdgāri of the Chālukya-Jagadēkamalla era, *i.e.*, in A.D. 1143, certain dues for the god Telligēśvara. Grants were also made by the *talāra* Sāyidēva and the oilmongers of Belgami. Shikarpur 267 mentions a Bamma-Dēvarasa as ruling the Banavāse 12,000 in 1147. He was apparently the son of the above Rēcharasa.

#### THE KALACHURYS.

92. There are only two records of this dynasty, one belonging to the reign of Bijjala-Dēva and the other to that of his son Sankama. The former, which is a *vīraṅgal* near the A'njanēya temple at Hanchi, Sorab Taluk, records that in the Kalachurya bhujabāla-chakravartī Tribhuvanamalla Bijjala-Dēva's 11th year, the year Vyaya, *i.e.*, A.D. 1166, Hiṇḍiya Bammi-seṭṭi's son Madiga, when attacked by Kalle-nāyaka, fought and fell. The other inscription, which is engraved on a beam of the north entrance of the front *manṭapa* in the Kēdāreśvara temple at Belgami, tells us that the entrance was caused to be made with ornamental work by the *mahā-maṇḍalēśvara* Eṅgharasa-Dēva. The latter is mentioned in Shikarpur 96, of 1179, as making a grant to the same temple during the reign of Sankama. The date of the inscription may be about A.D. 1179.

#### THE SEVUNAS.

93. A few records of this dynasty were copied at Bandalike, Belgami and Chikka Māgaḍi, all in Shikarpur Taluk. They refer themselves to the reigns of Kandāra-Dēva and Rāmachandra-Dēva. The epigraph at Chikka Māgaḍi is of some interest as it mentions a great teacher named Mūrujāvi of the Lakuliśa-Pāṇḍita sect and a feudatory of Rāmachandra-Dēva of the name of Balugi-Dēva Rāṇeya. In the last year's *Report* (para 86) an account was given of a feudatory of Ballala III, named Vinjha-Dēva-Rāṇe.

*Kandâra-Dêva.*

94. An inscription on a pillar in the *uccatunga* of the Trimûrti temple at Bandalike, Shikarpur Taluk, records that in the 2nd year of the Yâdava-Nârâyana bhujabala-praudha-pratâpa-chakravarti Kandâra-dêva's prosperous reign, the year Kilaka, i.e., A.D. 1248, Jñânaśakti-dêva, the *âchârya* of the Kôḍiya-maṭha, granted, as a *brahmapuri*, certain lands to the god Kêdâradêva's *heggade* Singarasa. Grants were also made to Singarasa's son Dêpayya by Jñânaśakti-dêva, the *âchârya* of the Sômanâtha temple, and Vâmaśakti-Dêva, the *âchârya* of the Chikkêśvara temple at Hânungal, in the presence of the two ? *statûmas*, five *mathas*, *brahmapuris*, *praje* and *besurakka* (? servants). Dêpayya was also appointed to the office of *heggade* in the Sômanâtha temple.

*Râmachandra-Dêva.*

95. There are 3 records of this reign. One of them, dated A.D. 1275, which is engraved on the Nandi-pillar to the east of Chikka Mâgaḍi, Shikarpur Taluk, records the endowment of a temple by a chief named Balugi-Dêva-Râṇeya. After obeisance to S'ambhu the epigraph tells us that in the victorious reign of—entitled to the band of five chief instruments, lord of the excellent city of Dvârâvatî, born in the Vishṇu-vamśa, having the flag of a golden Garuḍa, a sun in causing the lotus bud the Yâdava-kula to unfold, confounder of hostile kings, Trinêtra to Madana, the Mâlava king, a terrible fever to the Gûrjara king, putter to flight of the Hoysala king, destroyer of the Kâḍamba king, establisher of the Telunga king—the praudha-pratâpa-chakravarti Vîra-Râmachandra-Dêva, who was adorned with these and other titles, the *mahâ-maṇḍalêśvara*, *mahâ-pasâṇita*, *parama-rîśrâsi* (with other epithets), Balugi-Dêva-Râṇeya of Sâluve was ruling the Nâgarakhanda-nâḍu in peace and wisdom. Under him (with several epithets), were the *mahâ-maṇḍalê-varas* Bîra-Dêva and Kali-Dêva, sons of Bommi-Dêva. Then the record introduces a teacher of the name of Mûrujâvi-muni, whose learning and piety are praised at great length. He was thoroughly well versed in the Vêdas and *śâstras* and was a great promoter of the Lâkṣhâgama-samaya. He is also styled *Râga-râja-guru*. We are then told that this guru caused to be built a temple named the Kâḍambêśvara with three towers, to which Balugi-Dêva-Râṇeya, on the occasion of a solar eclipse in 1275, made a grant of land in the presence of his son Beyi-Dêva-Râṇeya, Bommi-Dêva of Bandalike and his sons Bîra-Dêva and Kali-Dêva, and the 70 *prabhus* of Nâgarakhanda. Another inscription on a *stûpa* in Patel Gurupadappa's backyard in front of the Sômêśvara temple at Belgami opens with a few verses in praise of the valour of Viṭṭhala-prabhu, younger brother of Mâdhava-śrêṣṭhi, and proceeds to say that in the 12th year, the year Chitrabhânû (i.e., 1282), of the victorious reign of (with titles as above) the Yâdava-Nârâyana bhujabala-pratâpa-chakravarti Vîra-Râmachandra-Dêva, some one, Viṭṭhala prabhu apparently (with several epithets) fought and fell in the battle at Abbalûr. This inscription is mostly defaced. Another epigraph on a stone in front of Bhârangi Channabasavanna's house at Belgami records a grant for the god Bhêrûṇḍêśvara of the *mûla-sphâna* in the immemorial royal city Baligrâma, in the 25th year, the year Vijaya (i.e., 1294), of the victorious reign of the Yâdava-Nârâyana bhujabala-pratâpa-chakravarti. Though the king is not named, it is quite clear who is meant.

## THE HOYSALAS.

96. Of the records copied during the year, those relating to the Hoysala dynasty are the most numerous. They begin in the reign of Vishṇuvardhana and end in the reign of Ballala III, covering a period of nearly 210 years from 1117 to 1328. Some of them are not only good specimens of Kannada composition but also supply items of interesting information. A few inscriptions which are printed from local copies have been revised by a comparison with the originals. Though the king is not named in some of the records, there cannot be much doubt as to the reign to which they belong.

*Vinayâditya.*

97. An inscription on a stone lying in the bed of the tank at Kôligunda, Arsikere Taluk, which is printed as Arsikere 194 from an incorrect local copy, refers itself to the reign of Vinayâditya and records the construction in

A.D. 1083 of a S'iva temple. It says that when, entitled to the band of five chief instruments, the *mahā-maṇḍalēśvara*, lord of the excellent city of Dvârâvatī, sun in the sky of Yādava-kula, Tribhuvanamalla Poysala-Dêva was ruling Gangavâdī in peace and wisdom—six warriors, including Dêvapâlayya and others (named), of, entitled to the band of five chief instruments, the *mahā-maṇḍalēśvarādhipati*, *mahā-prachanda-daṇḍanāyaka*, *malla-vijaya-sâtrapadhâri* (with other epithets), *daṇḍanāyaka* E'chimayya's son, the *mahā-sandhivigrahi daṇḍanāyaka* Pôchimayya, caused the S'iva temple there to be built; and that the *daṇḍanāyaka* Pochimayya and the ruler of Kôligunda, Râjīmayya, granted some lands for the temple. Vineyasiva was appointed as the head of the *sthâna*. After giving two imprecatory verses the record concludes with the remark that their meaning should be pondered over.

*Vishṇuvardhana.*

98. There are several records of this king. The one discovered on the pedestal of the principal image in the Kēśava temple at Belur, which is in the form of an *anushṭup* verse, tells us that the victorious Vishṇu-mahipāla, protector of the whole earth, caused to be made [the image of] Vijaya-Nārāyaṇa, the god of gods. The setting up of this god is described at great length in Belur 58, of 1117, in which also he is named Vijaya-Nārāyaṇa. Another epigraph found on the pedestal of the image in the Kappe-Chennigarāya temple at Belur is of some importance, as it informs us that the image was set up by S'ântale, queen of Vishṇuvardhana. This was not known before. The inscription, which also consists of an *anushṭup* verse, states that the setting up of the god Chennakēśava, bringing peace to all the creatures of the world, was carried out by S'ânti-Dēvi, queen of Vishṇu. After the verse occurs the word *Putta-mahādēvi*. As grants are made for this god also in Belur 58, which records the setting up of only Vijaya-Nārāyaṇa, it may perhaps be presumed that the Kappe-Chennigarāya temple was built a few years before the Kēśava temple. Belur 16, if complete, would have described the setting up of this god as fully as Belur 58 describes that of the god Vijaya-Nārāyaṇa. With regard to the name Kappe-Chennigarāya, see para 27. As we now know that the two gods in the Belur temple were set up by Vishṇuvardhana and his queen S'ântale, we may suppose that the richly dressed and ornamented figures standing with folded hands opposite to the Kappe-Chennigarāya temple (para 27) represent in all probability the king and the queen. Belur 9 which, though mostly worn, has now been copied as completely as possible, is similar to Belur 58 in its ascription of titles and achievements to Vishṇuvardhana. It records a grant in A.D. 1129 to a Jaina temple named Malli-Jinālaya. A few labels giving the names of gods and sculptors in the Kēśava temple, which evidently belong to the same reign, may also be noticed here. The image in the small niche to the right of the south entrance has the label Madhusūdana-mūrti, while that in the big car-like niche on the south face is named Vāsudêva-mūrti. Three of the *madanakai* figures (see para 20) over the pillars of the *navaranga* have the names of the sculptors who executed them inscribed on the base: the figure over the south-east pillar was the handiwork of a pupil of Tribhuvanamalla-dêva of Bêhûr, the great *agrahâra* in the Kuntala-dêśa; that over the north-east pillar was the work of Dāsôja of Balligrâma; while the one over the south-west pillar which, we are told, represents dancing Sarasvatī, was executed by Dāsôja's son Châvaṇa, who was a devotee of the god Dharmēśvara of Balligrâma and a *bhêṛuṇḍa* to the *śarabha*, the rival sculptors. Other names found below images in other parts of the temple are Bhaṇḍâri Madhuvanna, Gumma-Bīraṇa and Bêchama or Baichaya.

99. Among other inscriptions of this reign, one near the ruined temple in the bed of the tank at Bommênhalli, Channarayapatna Taluk, which is dated in 1138, says that during the rule of Vishṇuvardhana Kiriya Basavâchâri, through fear of *samsâra*, built a tank and a temple, and turning a recluse, led a pious life; and that this younger brother, son and several others (named) granted certain lands for the temple. The record closes with the statement that the image of the temple was executed by the sculptors Maulâchâri and his son-in-law Katâchâri. Another inscription on a stone built into the steps of the tank at Kôligunda, Arsikere Taluk, which, though referring itself to the reign of Vishṇuvardhana, is dated in A.D. 1144 (Raktâkshi), records a grant by Boppayya, Jakka-gauḍa, Chatṭa-gauḍa and others. The epigraph opens thus—while the *mahā-maṇḍalēśvara*, Tribhuvanamalla, champion who captured Talakâḍu, Kongu, Nangali, Nôṇambavâdī, Hânungallu and

Banavāsi, blujabāla-Vīra-Ganga-Hoysala-Dēva was in the residence of Dōrasamudra, ruling the kingdom in peace and wisdom—and mentions a *mahā-sīmanta* with several epithets but without giving his name. Another epigraph on the pedestal of the image in the Pārśvanātha temple at Bastihalli near Halebid simply names the senior *koṇḍanāyaka* Gangappayya, describing him as a lay disciple of Ś'ubbachandra-siddhānta-dēva, who was a disciple of Kukkuṭāsana-Maḷadhāri-dēva of the Mūla-sangha, Dēsiya-gaṇa and Pustaka-gachchha. This Gangappayya or Gangarāja was a famous general under Viṣṇuvardhana. From Belur 124 we learn that he died in 1133 and that his son Boppa erected this temple to his memory. This accounts for his name appearing on the pedestal of the image. Another on the pedestal of the image in the A'dinātha temple at the same place tells us that Heggade Mallimayya caused to be made the god of the Dinakara-Jināiaya of the Mūla-sangha, Dēsi-gaṇa, Pustaka-gachchha and Koṇḍakundānvaya. In an inscription on the doorway of the same temple, noticed in para 39 of my *Report* for 1908, we are told that Heggade Mallimayya set up the god in 1138.

#### *Nārasimha I.*

100. There are only two inscriptions of this king, one on a stone in the bed of the tank at Kōḷigunda, Arsikere Taluk, and the other on a stone near the ruined Basavanna temple at the *bēhīrākh* village Būchēnhalli of the same Taluk. Both of them are dated in A.D. 1161. The former records that during the rule of the *mahā-maṇḍalēśvara*, Tribhuvanamalla Nārasimha-Dēva, Maya-māvanta made grants of land to his *śluṅṭikāya* or follower named Dollabamma and also to the Bhairava temple at Dōrasamudra. Further on it is stated that Dollabamma made over the land to Rangavali Dēvarāsi-paṇḍita. From this inscription we learn that a part of Kōḷigunda was formerly known as Kāḍuvittī's plain. The other record tells us that the *mahā-maṇḍalēśvara*, Tribhuvanamalla, champion who took Talakāḍu, Ganga-vāḍi, Noṇambavāḍi, Banavase and Hānungalū, pratāpa-Hoysala-Nārasingha-Dēva's body-guard Muddeya-nāyaka, built the Muddēśvara temple and granted some land for it. A grant was also made by several others to Dharmarāsi, who was apparently the *pūjāri* of the temple. On the outer walls of the Chennakēśava temple at Hullekere, Arsikere Taluk (see para 11), there are 15 labels giving the names of the images below which they are inscribed. The images represent the 24 *mūrtis* of Viṣṇu, such as Mādhava, Ś'ric'hara, Padmanābha, Sankarshaṇa, Purushōttama, Adhōkshaja, Upēndra and so forth. As we learn from Arsikere 172 that the temple was built in 1163 during the reign of Nārasimha I, these labels have to be assigned to the same period. Similarly, the short inscriptions on the outer walls of the Hoysalēśvara temple at Halebid (see para 19) have also to be assigned to the same reign, since Belur 259 leads us to the inference that the temple was built or completed during the rule of Nārasimha I. The number of these short inscriptions is about 90, the majority of which consist of the names of sculptors. Among the names may be mentioned (1) Bama, (2) Māṇi-Balaki, (3) Māṇi-Mābalaki, (4) Ballaṇa, (5) Mābalaki, (6) Mābala, (7) Bōchana, (8) Māṇi-Bala, (9) Kētaṇa, (10) Chauga, (11) Dāsōja, (12) Remmaliyana, (13) Māṇija-Balaki, (14) Pamaṇa, (15) Gāyana, (16) Sidda of Banavase, (17) Rēvōja's (son) Hampuga, (18) Rēvōja, (19) Bonacha, (20) Balaki, (21) Harisha of Tāṇagundūr, (22) Kēdāra, (23) Kēsīmōja's son Masa, (24) Harisha of Chadeyageri, (25) Kavōja's (son) Masana, (26) Māchanna's (son) Māba, (27) Māba, (28) Kēdārōja, (29) Kālidāsi, (30) Bīraṇa, (31) Sarasvatīdāsa, and (32) Kaliga—(1) occurring in 12 places; (4) in 8; (6) in 6; (2) and (3) in 5; (5) and (7) in 3; (8), (9), (18), (20), (27) and (32) in 2; and the others in one place only. Of these, only two, Dāsōja and Bīraṇa, correspond with the names of the sculptors at the Belur temple. Besides the names of sculptors, a few other inscriptions were also found on the outer walls of the Hoysalēśvara temple. Of these, one to the left of the buttress-like structure on the east face, which consists of a *kaṇḍa* verse, tells us that the sculptors Bīraṇa and Sarasvatīdāsa were unrivalled in the world. Another in the Purāṇic frieze on the west face (see para 19), which runs thus: *Dusvasu radhe* (the killing of Duśvāsa), is the only label in the temple that explains the scene sculptured above it.

#### *Ballāḷa II.*

101. There are several records of this reign, some of them giving a few interesting details about the king and some of his feudatories. An inscription near the



Mallésvāra temple at Yaḍavanhalli, Arsikere Taluk, which is dated in A.D. 1177, records that during the rule of Vishṇuvardhana-pratāpa-bhujabala-Hoyisaṇa-Ballālu-Dēvarasa, the *mahā-pradhāna* Dēmanayya granted certain lands (specified) for the god Kalidēva of Yaḍavanhalli; and that the *śūka-veggade* (manager of the customs duties) Nārasinganna and *heggade* Manchayya granted an oilmill for a perpetual lamp for the god. The *prajegal* of the village likewise granted *dēva-golaga* and *dharma-golaga*. Further on we are told that the slave of the god Kalidēva, Mādi-gamaḍa's son (with several epithets) Kēta-gamaḍa of Yaḍavanhalli, set up a *linga* and built a tank for the benefit of all the people; and that the tax on the marriage pendal was granted for this charity. With regard to the tank there is a curious proviso that no one in pollution owing to the death of a relative ought to bathe in it. The record closes with the statement that the *sthāna* was made over to Jāsaugarāsi-jīya. Another inscription at Bilidēvaraguḍi-tiṭṭu near Dyāmēnhalli, Arsikere Taluk, dated 1189, gives after the introduction a few details about the conquests of Vishṇuvardhana and Ballāla II. After two verses, which give briefly the descent of the Hoysaḷas, comes a verse giving a list of Vishṇuvardhana's conquests: he did not stop with the conquest of Male but subdued, as if in sport, other places also, *viz.*, Taḷavana, Kāñchīpura, Kōyatūr, Male-nāḍu, Tuḷu-nāḍu, Nīlagiri, Kōlāla, Kongu, Nangali, Uchchangi, Virāṭarājanagara and Vallūr. Then follow three verses in praise of Ballāla, the last of which tells us that, having slain warriors, he took possession, by the strength of his valour, of Vishṇu's conquests, namely, Halasige, Beluvala, Huligere and Lokkugunḍi, as far as the Herdore (*i.e.* the Krishṇā). The inscription records that when the possessor of all titles, the *mahā-maṇḍaśēvara*, lord of the excellent city of Dvārāvati, sun in the sky of Yādava-kula, champion over the Malapas, capturer of Gangavāḍi, Noṇambavāḍi, Banavase and Hānūngallu, Sanivārasiddhi, Gridur-gamalla, a Rama in firmness of character, bhujabala-Vīra-Ganga, unassisted hero, niśanka-pratāpa-Hoysaḷa-vīra-Ballālu-Dēva and his senior queen Tuḷuvala-Dēvi were in the capital Dōrasamudra, ruling the kingdom in peace and wisdom, Saudore Dēmaiya's son Gaṇapāya erected the Mallikārjuna temple at Saudore Dēmaiyanhalli belonging to Nērilige, endowed it with lands and made over the *sthāna* to Mallikārjuna-jīya's son Lōka-jīya. An oilmill was also granted for perpetual lamps. Māreya-nāyaka, Bīra-gavunḍa and the *prajē-gavunḍugal* of Nērilige were to manage this charity. The information that Ballāla II had a senior queen of the name of Tuḷuvala-Dēvi in 1189 appears to be new. Another epigraph copied at the ruined Kallēḍava temple at Jājūr, Arsikere Taluk, opens with a brief account of the rise of the Hoysaḷas, at the end of which Ballāla II is thus eulogised: Though the Sēvūṇas came with an army consisting of several hundreds of elephants, several thousands of horses and several *lakhs* of infantry, Ballāla put them all to flight with his one elephant. Other kings, staying behind, gain victory over their enemies by means of their army; how can they stand comparison with this unassisted hero, Ballāla, who, putting his army behind, marches forth single-handed and vanquishes the astonished hostile army with his one elephant? Among the epithets applied to him are "a lion to the lotus garden the Pāṇḍya-kula," "uprooter of the Sēvūṇa-kula" and "terrifier of the Konkana (king)." We are also told that the king was preparing himself for a victorious expedition. Then follows an account of two gurus of the Kālāmukha sect who are said to be well-wishers of the king and his kingdom. Their pedigree is thus given:—Gaugarāsi-pandita; his sons Tribhuvanaśakti and Amṛitarāsi; their sons Trailōkyaśakti and S'ivaśakti; son of the former, Chandrabhūṣaṇa. Having refuted heretical doctrines by his polemical skill, S'ivaśakti established the S'aiva-siddhānta and became pre-eminent among the upholders of S'iva-samaya. Chandrabhūṣaṇa, a zealous promoter of the Kālāmukha doctrines, was renowned for his knowledge of the characteristics of images and temples and of the ritual in S'iva worship. S'ivaśakti's son was Kalyāṇaśakti. S'ivaśakti and Chandrabhūṣaṇa were ruling Rājavūr, which was their hereditary possession in connection with the *S'aiva-sthāna* at Arasiyakere. The inscription then proceeds to say that, in consequence of a dream in which a *linga* appeared to him, Kalli-seṭṭi erected the Kalidēva temple and made it over to his son-in-law S'ankaradēva; and that, on the temple having gone to ruin, the gurus and *gavunḍugal* of the place, sent for S'ankaradēva's son Eṛahi-seṭṭi, and, making a grant of land for repairs and worship, handed over the *sthāna* to him. The record is not dated, but may be assigned to about 1195.



102. Among other inscriptions, one on a pillar in the *navaranga* of the Sôrnêśvara temple at Belgamî, which is dated in 1199, records that during the rule of the Yâdava-chakravarti bhujabâla-vîra-Ballâla-Dêva, when the *mahâ-pradhâni* Malliyana-dânda-nâyaka was ruling Nâgarakhaṇḍa Jiddulige and the Tegaḍu 70, Heggade Siriyanna, the *adhikâri* of the city, and a few others (named) granted certain customs duties to the *âchârya* Padmanandi-dêva for the god Mallikâmôda-S'ântinâthadêva of the Hiriya-basadi at Balligrâme. This temple is also mentioned in Shikarpur 130, of 1062. Another inscription on a pillar in the *navaranga* of the Siddêśvara temple at Kodakani, Sorab Taluk, dated 1203, says that during the rule of the Yâdava-Nârâyana pratâpa-chakravarti vîra-Ballâla-Dêva, a faithful servant of his, like Garuḍa to Vishnu, was Mahadêvarasa of Arasikere; and that a servant of the latter, an ornament of the Mâhêśvaras, Chaudârâya Hariyanna, who was ruling all the customs duties of Banavase-nâḍu, granted certain taxes for the god Râmanâtha of Kodakani in the Jiddulige-nâḍu. A third epigraph copied near the Kâsi-maṭha at Belgamî states that during Ballâla's rule Jakkavve, a female lay disciple of Kamaḷasêna-dêva expired by the Jaina rite of *samâdhi*. The inscription at Kôligunda which is printed from a local copy as Arsikere 4 informs us that during (with usual titles) Ballâla's rule, Hiriya Hemmadiya-mâvanta and six other mâvantas (named) were ruling Kôligunda; and that one of them, Kêtaya-mâvanta, erected a Sîva temple and made a grant for it, washing the feet of S'ankara-jîya's son Sakaḷêśvara-jîya. An inscription copied in Bommêgauda's field at Mâvuttanahalli, Arsikere Taluk, records a grant of land for the god Ballâla-Harihara-Nârasingêśvara. The reference is no doubt to the gods of the fine temple at Mâvuttanahalli (see para 14) now known as the Mahalingêśvara, in which we have the images of Harihara and Narasimha together with a *linga* in the chief cell. The word Ballâla in the above name appears to indicate that the temple was built during his time.

103. Of the records that remain to be noticed, two are important inscriptions of considerable length written in good Kannaḍa verse and giving a number of interesting details. Both of them were copied at Hanchi, Sorab Taluk. They are dated in A.D. 1207, but unfortunately some portions are defaced in both. The one on a stone lying in the pond to the south of the Virabhadra temple opens with an invocation of S'ântinâtha and then gives the following details about the Kuntala-dêśa:—In the Bharata-kshêtra situated to the south of Mêru in Jambu-dvîpa was the beautiful Kuntala-dêśa. It was ruled in succession by the Nandas, the Mauryas of the Gupta-kula, the Raṭṭas and the Châlukyas, and subsequently by Bijjala and Murâri of the Kaḷachurya-vamśa. Then it came under Hoysala-vîra-Ballâla-Dêva. After describing his descent, the record proceeds to say that he put to flight the Kalinga, Gûrjara, Mâlava and other kings; that he destroyed in an instant the Sêvuna army in the battle of Soratûr; and that he was in the residence of Vijayasamudra, ruling the kingdom in peace and wisdom. Then follows a description of Banavase and Nâgarakhaṇḍa. In the latter was the splendid city Bândhava-nagara, which was ruled by a line of Kadamba chiefs: Brahma, his son Boppa, his son Sôma, his son Boppa, his son Brahma. The epigraph then gives a list of the Jaina gurus connected with the S'ântinâtha temple at Bândhava-nagara:—Gôvardhana-saiddhânti of the Krânûr-gaṇa and Tintrinîka-gachchha; his disciple Mêghanandi-saiddhânti; his son Divâkara-siddhântadêva; his disciple Padmanandi-saiddhânta; his disciple Munichandra-saiddhânta; his son Bhânukîrti-saiddhânta; his disciple Anantakîrti-bhaṭṭâraka. We are then introduced to Mudda-sâvanta, said to be a beloved son of the above Anantakîrti and an ornament of Ballâla-Dêva's kingdom, whose descent is given thus:—Singa, his wife Siriyave, their son Mâlêya; his wife Mâlave, their sons Eukana and Kereyana; wife of the latter Arasave, their son Boppa; his wife Châkavve, their son Sankara-sâvanta; his wife Jakkale, their sons Sôma and Mudda. Several verses follow in which Mudda is praised as a pious and liberal Jaina and as a worthy successor of Rêcha-chamûpati in promoting the Jaina faith and maintaining the sacredness of Kopana. To him and his wife Lachchale were born Jakkale, Mallave and Ballâla-dêva. Then the inscription records that Sâmantamudda erected a *basadi* at Mâgunḍi, and, washing the feet of Anantakîrti-bhaṭṭâraka, granted lands for it. The merchants also granted certain dues for the temple. The composer of the inscription was Ma...larasa, with the epithet *sukavi-rasanta*, and the engraver, Sêvanaja. This stone has a large *śrastika* sculptured at the top. Vijayasamudra is also mentioned in Channagiri 73.

and 77, Hassan 139 and Channarayapatna 172 as the residence of Ballāla II. It has been identified with Hallavūr on the Tungabhadra. Rēcha-chamúpati was well known as a great promoter of the Jaina religion. He was formerly a minister of the Kalachuryas and on the overthrow of that dynasty placed himself under the protection of Ballāla II. An account of him is given in Arsikere 77, Shikarpur 197 and 225, and other inscriptions. Kopana was a renowned ancient Jaina *śrīṣṭha*, which has been identified with Kopal in the south-west of the Nizam's Dominions. The other inscription at Hanchi, which is in front of the ruined Nārāyaṇa temple, opens with an invocation of Śiva but is mostly similar to the above epigraph in its account of the Kuntala-dēśa and its former rulers, of Ballāla and his exploits, of Banavāse and Nāgarakhaṇḍa, of Bāṇdhavapura and its Kadamba chiefs, and of Sāvanta-Mudda and his ancestors. There are, however, two verses in praise of the Chālukya kings A'havamalla and his son Vikramāditya before Ballāla is introduced. Of the former it is stated that on hearing a messenger say that Polakēsi burnt Kāncī and Chōla burnt Kalyāṇa he set out with a single elephant and slew the warlike Chōla; and of his son Vikramāditya, that he brought under his orders the Chōlika, Lāla, Gauḷa, Maleyāla, Teluṅga, Kaḷiṅga, Vāṅga, Pāṇchāḷa, Turuṣka, Gūrjara, Jajāhuti, Mālava, Konkāṇa and other kings. Then the inscription records that the Bīla Three-hundred of Hanchi in the 12,000 country, (with a string of epithets), made a grant to Sōvarāsi-paṇḍita, son of . . . . . paṇḍita and grandson of Mallikārjuna-paṇḍita, for the god Billēvara. An inscription on the pedestal of a Jina image in the *sukhanāsi* of the Jaina basti at Kuppatūr, Sorab Taluk, tells us that it was caused to be made by Sāvanta Muddaiva, a lay disciple of Bhānukīrti-siddhānti-dēva of the Mūla-saṅgha, Kāṇūr-gaṇa, Tintriṇi-gachchha and Koṇḍakundāvaya. We thus learn that Mudda erected a Jaina temple at Kuppatūr also. On the basement of the Nandi-*manṭapas* in the Hoysalēśvara temple at Halebid are inscribed the names of a few sculptors as well as a number of masons' marks (see para 19). Among the former may be mentioned Karika, Dēvūga, Haripa and Dēmōja; and among the latter, Agniy-Indra २, *padurāḷa-ladaya* २, Agni-*leka* २,

Yamana Indra २, and *tenkaḷa-paḍura* २. As the *manṭapas* appear to be somewhat later than the main temple, these inscriptions may belong to Ballāla's reign.

#### Nārasimha II.

104. There are four records of this king. An inscription in the Amṛitēśvara temple at Belur, which is incompletely printed as Belur 85, opens with a verse in his praise which styles him Ballāla's *gandha-hastī* (scent elephant) and says that it was enough for him if hostile kings could make up their minds to oppose his father or himself, and, no matter where or how the fight took place, whether on prepared ground or open plain, whether hand-to-hand or under cover of a fort, he would exterminate them. Another inscription on the first sluice of the Arsikere tank from the Tiptur side tells us that the sluice was repaired by the *mahā-pradhāna* . . . ya-daṇṇāyaka during the rule of Hoysala-vīra-Nārasimha-Dēvarasa. The date of this may be about A.D. 1223. Another epigraph near the Rāmēśvara temple at Beṇḍekere, Arsikere Taluk, which is dated in A.D. 1232 and well executed both from a literary and an artistic point of view, opens with an account of the rise and genealogy of the Hoysalas and then records that when (with usual titles, including) destroyer of the Magara kingdom, establisher of the Chōla kingdom, the mśanka-pratāpa-chakravarti Hoysala-bhujabala-vīra-Nārasimha-Dēva was ruling the earth, a merchant from Kēraḷa named Dāmōdara erected the Dāmōdarēśvara temple at Beṇḍeyakere and made a grant for it. Beṇḍeyakere, also called Jayagondapura, is described as a great *agrahāra* adorned with many men of deep learning. The Brahmans there were well versed in *vēda*, *śāstra*, *purāṇa*, *smṛiti*, *nāṭaka* and *kāvya*. It is stated of the merchant Dāmōdara that his native place was Koḷamūka-pattana in Kēraḷa; that he had another name Uttarevaiśva; that he was renowned for his liberality and respected in Nārasimha's kingdom; that he built many tanks, temples and choultries; and that he was a *mahā-vaddaberaḥārī* pre-eminent for his skill in judging articles of trade and vehicles, and chief of the *ubhaya-nānādēśī* Malayālas. The grant was made after paying *pāda-pūje* to the Fifty-two *mahājānas* of Beṇḍeyakere. An inscription in Tammaḍi Nanjappa's backyard at Kōligunda, Arsikere Taluk, dated 1234, records the grant of certain lands, as a *keṛe-godaḡi*, by the seven *vṛttidārs* of Kōligunda, namely, Bhaṭṭōpādhyāya

Tippaṇa-nāyaka, Lakshmidharapeddi, Basavaṇa-kramita, Rudrappayya, Vēdārtha-dayya's son-in-law Mādhavadēva, Tippaṇa-nāyaka's Kēśavadēva and Chikka Bhāskara-peddi of the four languages, to Benṇa-gavuḍa and Māra-gavuḍa for having built a tank and sluice. The grant was written by the *śrīmathira* Heggadeyanna. Judging from some of the names, the *criticisms* seem to have been very learned men. Another inscribed stone in the possession of Talavāra Ranga in Koligunda, which appears to be dated in 1230, deserves notice. It is a small portable stone, less than one foot square, about 9 inches thick at one end and tapering towards the other. The epigraph consists of a sale deed executed by Honnapa in favor of Jannapa. The stone can be carried about with almost as much ease as a set of copperplates.

#### *Sōmēśvara.*

105. Several inscriptions of this reign, mostly *śrīmaths*, were copied during the year. Two *śrīmaths* near the Anjaneya temple at Chikkoli, Belur Taluk, both dated in A.D. 1244, state that when (with usual titles) the pratāpa-chakravarti Hoysaḷa-vira-Sōmēśvara-Dēva was ruling the earth in the Chōḷa-nāḍu, owing to a quarrel between Bageya-dannāyaka and Sōvidēva-dannāyaka, the latter attacked Chikakūru and Ibbid and carried off the cows when the *mahājānas* of those places had gone to Chikkakole, whereupon Mādi-gauḍa's son Nāgaya of Mālagere and Banava-gauḍa's son Banacha of Chikkakole fought with the enemy and fell. Five *śrīmaths* at Chandanbali, Belur Taluk, all dated in A.D. 1245, record deaths of heroes in cattle-raids. In two of them the king is said to be in the residence of Kaṇṇandūr-pattana in the Chōḷa kingdom. The reference is, of course, to Kaṇṇanur or Vikramapura near Srirangam. Another is dated in the year Krōḍhi of the prosperous reign of the lion feet of Sōvi-deva-kāya (*ṇṇala-kannala-rājya-kṛōḍhi*). On the outer walls of the lakshminarasimha temple at Javagal, Arsikere Taluk (see para 10), 21 short inscriptions, giving the names of sculptors and gods, were copied. From these we learn that the images on the south face were executed by Malitamma and Makasa and those on the north face by Chikka Malitamma. The first name occurs in 10 places, the second in 5 and the third in 3. It will thus be seen that Malitamma took a prominent part in the ornamentation of this temple. And we already know (see last year's *Report*, para 25) that he had a great deal to do with the execution of the images in the temples at Nuggihalli and Somanathpura which were built in 1245 and 1268 respectively. He was thus a famous sculptor of the middle of the 13th century. Though no inscription relating to the construction of the Javagal temple is forthcoming, the occurrence of Malitamma's name below the images on its walls enables us to fix its period as about the middle of the 13th century. A few other records, though they do not name the king, may belong to the same reign. One of these on a beam in the Ranganātha temple at Halebid, dated 1245, tells us that, on the death of Sōma-jya of the Bōchéśvara temple, the *rāja-guru* Chandrabhūṣaṇa-dēva and the 120 *sthāvikas* of the capital Dōrasamundra divided his lands among his wife, son-in-law and another. Whoever violated this arrangement was to be looked upon as having disregarded the *rāja-guru* and the *saṃgha*. Another in a field to the south of the Kēdārēśvara temple at Halebid, of about 1250, is a boundary stone marking the southern limit of the land of the god Saṅgēśvara set up by Mokharinkhayya. A third, also of about 1250, at Sundahalli, Channarayapatna Taluk, records a grant of land by the *matha-mandulāchārpa* Nēmichandra-paṇḍita-dēva and the *pattanasvāmi* Nāgadēva-beggade to Māra-gauḍa for having built a tank.

#### *Nārasimha III.*

106. Of the records of this king, one copied near the underground cell (*nela-mūṭige*) to the north of Benṇegudda at Halebid is an important inscription composed in Sanskrit and Kannada verses and giving some interesting details about the Jaina gurus of the Balātkāra-gaṇa. After a few opening verses in praise of the Jina-śāsana and of Māghanandi-saiddhānti of the Mūla-sangha and Balātkāra-gaṇa, the inscription gives an account of the rise and descent of the Hoysaḷa kings up to Nārasimha III. Nārasimha I is said to have trampled down the A'ryas with his elephant; and of Nārasimha III it is stated that, having graciously established the Chōḷa and Pāṇḍya kings on their thrones, he ruled the earth from the Himālayas to Sētu. Then the epigraph proceeds to say that (with some new titles along with the usual ones) the niśśanka-pratāpa-chakravarti Hoysaḷa-bhujabaḷa-vira-Nārasimha-

Dēvarasa, in A.D. 1265, granted Kallāngere in the Kalukāpi-nāḍu, together with the 14 hamlets (named) attached to it, to Māghanandi-siddhānti-chakravartī for the temple named Trikāṭa-ratnatraya-S'āntinātha-Jinālaya. The spiritual descent of Māghanandi was as follows:—In the Balātkāra-gaṇa, which was an ornament of the Mūla-saṅgha, were many men renowned as *śāleśvīyas*, *karis*, *āchāryas*, *vādibhāsiṅhas* and *gurus*. Vardhamāna-muni and others of the Balāgāra-gaṇa and Nandi-saṅgha, which was an offshoot of the original Mūla-saṅgha, became gurus to the Hoysāḷa family. Of the Mūla-saṅgha and Balātkāra-gaṇa was S'ridhara-traividya; his disciple Padmanandi-traividya; his disciple Vāsupūjya-siddhānti; his disciple Subhachandra-bhaṭṭāraka; his disciple Abhayanandi-bhaṭṭāraka; his disciples Aruhanandi-siddhānti, Dēvachandra-siddhānti, *Aṣṭōpavāsi* Kanakachandra-siddhānti, Nayakīrti-siddhānti, *Māṣīpurāsi* Ravichandra-siddhānti, Hariyanandi-siddhānti, S'rutakīrti-traividya, Virāṇandi-siddhānti, Gaṇḍavimukta Nēmichandra-bhaṭṭāraka, Guṇachandra-bhaṭṭāraka, Jinachandra-bhaṭṭāraka, Vardhamāna-bhaṭṭāraka, S'ridhara-siddhānti, Vāsupūjya-traividya, Vidyānanda-svāmi. *Kaṇakōpādhyāya* S'rutakīrti-siddhānti, *Vādi-citrāsa-ghātaka* Maleyāḷa Paṇḍyaddēva, Nēmichandra-bhaṭṭāraka and *Madhyāhna-kalpacrikṣa* Vāsupūjya-bhaṭṭāraka. S'ridharadēva's disciple was Vāsupūjya-traividya; his son Udayēndu-siddhānti; his son Kumudēndu-yōgi; and his son Māghanandi. This Māghanandi was the donee. He is described as the author of the four modern *sūtras* (*abhiṅga-sūtra*, *śāleśvīya*), namely, *Siddhānta-sūtra*, *S'ri-cakāchāra-sūtra*, *Parārtha-sūtra* and *S'āstra-sūtra-samucchaya*; and as the guru of Kumudachandra-panḍita, who was an emperor in the four kinds of learning and a *pradabhāranda* to hostile debaters. We are then told that the grant was made by the king in Kali-Hoysāḷa-Jinālaya and that the temple which was endowed by him was also known as Trikāṭa-ratnatraya-Nṛsiṃha-Jinālaya. It appears to have been situated near another structure called Ketala-dēvi-angadi. The record concludes with the statement that this charity was established with the help of the *pāṇi-purāṇa*, *śāleśvīya-jāta*, *gaṇḍa-pandita*, *mahā-pradhāna* Sōmeya-dāṇḍāyaka. There are also inscriptions on the right and left sides of the stone recording money grants by the Jaina residents of Dōrasamudra at the time of the consecration of the image of S'āntinātha, and the allotment of the lands granted and their produce for various kinds of services in the temple.

107. Of the other inscriptions, one on the pedestal of the image in the S'āntinātha temple at Bastiballi near Halebid is of some interest as it gives us the date of the construction of that temple. It records that *śrīkaraṇa* Maḍhukappa's son Vijayappa of Kōrha-nāḍu and the Jaina merchants of Dōrasamudra erected the temple for the god S'āntinātha of the Mūla-saṅgha, Dēśiya-gaṇa, Pustaka-gachcha, Kōṇḍakundāuvaya and Hanasōge...de, and, having obtained the village of Hiraguppe in Maise-nāḍu from king Nārasimha-Dēva for the temple, made it over in A.D. 1257 to Nayakīrti-siddhānta-chakravartī and his descendants. A *vinaya* at Koratikere, Belur Taluk, dated 1273, records the death in some battle of Ajjiya Kōta, a body-guard of Hoysāḷa-bhujabāḷa-vira-Nārasimha-Dēva's minister Khaṇḍeya-rāya-bhujabāḷa ..... Nripāḷa-dēva. A set of copperplates in the Taluk Office at Belur, which refers itself to the reign of this king, was found on examination to be the original of the photo received from the Secretariat in 1909 (see *Report* for 1909, para 35). The plates are three in number with a seal bearing the figure of a tiger. Though noticed by Mr. Rice in his *Mysore Inscriptions* (page 275), they have somehow been left out in the Hassan volume. An inscription in the Belur temple (Belur 54), dated 1273, which records a money grant by the *paṭṭanavāmi* S'ankara for feeding Brāhmins, and another on a beam in the Ranganātha temple at Halebid, also dated apparently in 1273, which records a bond executed by the *sthānikas* of the Bobbēśvara temple and the temple situated to the north-east of the fort of Dōrasamudra in favor of the *ārādhyā* Rāmakrishna-prabhu's son Dēvaṇa-prabhu, may also belong to the same reign.

#### *Rāmanātha.*

108. A Tamil inscription copied near the Māri-guḍi at Domlūr to the east of Bangalore tells us that (with usual titles) the nissanga-pratāpa-chakravattī Pōṣāḷa-vira-Rāmanā-Dēva granted some lands to the *utami* (i.e., *pāṇi*) of the S'okkappa-perunāl temple at Dombalūr in Ilaippākka-nāḍu. The date of the record may be about A.D. 1280.

*Ballāḷa III.*

109. Several records of this king both in Kanṇada and Tamil were copied during the year. Two Tamil inscriptions, copied at the Chokkanātha and Sômēśvara temples at Domlur, which bear the same date, namely, A.D. 1101, and are mostly similar in contents, are in the form of a letter addressed by the king to the authorities of all the temples in his kingdom. The first epigraph runs thus:—The pratāpa-chakravarti Hoysāḷa-vīra-Vallāḷa-Dēvan addresses the following petition to the heads of *maṭhas* and *sthānas* in the temples situated in the Hesar-Kandāni kingdom, Virivi-nāḍu, Māsanti-nāḍu, Muraṣu-nāḍu, Pennaiyāṇḍārināḍa-nāḍu, Aimbūlugūr-nāḍu, Elavūr-nāḍu, Kuvalāḷa-nāḍu, Kaiyāra-nāḍu, S'okkanāyan-paru, Ilaiṇṇāḍu and all other nāḍus—We have remitted all kinds of taxes, including tribute, present, the tax on looms, the tax on goldsmiths, and tolls, hitherto paid in the gifts to temples, etc., namely, *dēva-dānam*, *tiruvīdaiyāṭṭam*, *maḍappuram* and *paṭṭicheṇḍam*, of our kingdom and granted such and such *riḥharas* for such and such gods, to provide for worship, offerings of rice, enjoyments and temple repairs. We have thus granted for the god S'okka-ppērūnāl of Dombalūr in Ilaiṇṇāḍu the wet and dry lands in Dombalūr, excluding the god Sōmanātha's *dēva-dānam* and *maḍappuram*, together with the wells underground, the trees overground, houses, house-sites and all kinds of rights and taxes. Be pleased to take possession of these *riḥharas*, make adequate provision for worship, offerings of rice, enjoyments and temple repairs, and live happily praying for the prosperity of ourselves and our kingdom. In this inscription the Kali year 3679 is given as corresponding to the S'aka year 1224, instead of 1402. The other epigraph differs from the above only in the lands granted and the god for whom they were granted. The heads of the *maṭha* and *sthāna* in the temple of Sōmanātha at Dombalūr are requested to take possession of the lands (specified) in Dombalūr and Palaṣūr and make adequate provision for the worship, etc., of that god. An inscription copied at Kalkere, Bangalore Taluk, which appears to be dated in 1303, records that when the pratāpa-chakravarti Hoysāḷa-vīra-Ballāḷa-Dēvarasa was ruling the earth and the *mahā-pradhāna* Chakravarti-daṇṇāyaka was ruling Elahaka-nāḍu, on the tanks at Kalukere and Keraḷabenahālī having breached owing to excessive rain, Dāmōdara-ṣeṭṭi Kōḍiyappa repaired both the tanks and was given some lands as *keṇṇē-kōḍayē*. Another inscription on the basement of the Sômēśvara temple at Domlur, dated in 1328, tells us that during the rule of the pratāpa-chakravarti Hoysāḷika-bhujabāḷa-vīra-Ballāḷa-Dēva, the *mahā-pradhāna* Ponnaṇṇa's son Kāmēya-daṇṇāyaka and the *prajē-garuduvuḷ* of Elahaka-nāḍu made a grant of lands and taxes (specified) for the god Sōmanātha of Dombalūr in Elahaka-nāḍu.

110. A few more records may also be assigned to the same reign. About 10 inscriptions were found on the west wall inside the south entrance of the Kēśava temple at Belur. They are dated in 1293, 1297 and 1298 and mention no ruling sovereign. A noteworthy feature about them is that each has a heading inscribed in large characters over it. Among the headings may be mentioned *Vīḍāyāṭi*, *Dhanuparva*, *Bāḷeyahannu*, *Yati-bhikṣhe*, *Dande-vaṇamālegalu*, *Seṭṭiyahālī* and *Sutra*. The first word stands for the Tamil *vīḍāyārri* which means a ceremony intended to give rest to a god after a procession. Another word which occurs in almost all the inscriptions is *śivāḍi* for the Tamil *śivāḍi* which means a book. All these headings are referred to in Belur 66, which also indicates the exact position of these inscriptions in the temple. The inscriptions record mostly money grants to provide for festivals, recitation of the Vedas, feeding of ascetics and others, flowers and plantains. Among the donors are the *mahā-pradhāna* Sōmēya-daṇṇāyaka's *baluṇannu-shya*, *adhikāri* Raṅgaṇṇa of Beluhūr; the *mahā-pasāyṭa* Nāgaṇṇa's son Gōpaṇṇa; Kandāḍe Perumāḷedēva of Chikka Ingūḷa; Perumāḷe-daṇṇāyaka's Ruddaṇṇa; Gōpāḷa-dēvaṇṇa's *sēnabōva* Sōvaṇṇa; the *mahā-pasāyṭa* Gōpāḷadēvaṇṇa's wife Māyḍēviyakka; Holleya Sāhaṇi; Masaṇēya Sāhaṇi of Chammāvuge; Māchēya-nāyaka of Emasandi; and *Iḥarmādhyaḷakṣha* Lakshminārāyaṇa. Grants made formerly in 1259 and 1289 are also alluded to and a measure (*koḷaga*) named after the god Guṇinēśvara is mentioned. The grants are said to have been entered in the temple books in the presence of the *Vaiṣṇava-mahājanas*. A *vīraḡal* at Oddarballi, Channarayapatna Taluk, which appears to be dated in 1333, records the death of the possessor of all titles, Chēchagavunda's son Kēta-gavinda of Oḍarahalli in a battle with the Turakas (or Muhammadans). A Tamil inscription on the wall to the left of the inner entrance in the Sômēśvara

temple at Domlur tells us that the front *mantapa* of the temple was built by Arundammai, one of the consorts of the *mahāt-maṇḍalēśvara* Tribhuvanamalla Māyaśivanāṇḍār. Another inscription on a rock to the east of Bennegudda near Halebid, which may approximately be assigned to about A.D. 1300, is of some interest as it refers to a channel drawn off from the Elachi (*i.e.*, Yagachi) river. It says that all people may bathe in the Elachi channel and bears the signature of the *raja-guru* Viṣṇu-upādhyā. The epigraph may be looked upon as a municipal notice-board of the 13th century. The remains of the cutting made for the channel, which may be seen even now in some parts, bear testimony, according to expert opinion, to the engineering skill of those days. This is what Captain Mackenzie says about the channel:—"In order to have a sufficient supply of water both for the capital and for the cultivation of the lands in which it is situated, it is said that the waters of the Yagachee, the river which flows by Bailor (Belur), were brought by a channel into the capital. The story is supported by the remains of a deep cutting near the 16th mile stone on the Hassan-Bailor road. The depth and size of the cutting as it now stands proves that this was no mean work and the whole scheme does credit to the engineering skill of the men of those days. A portion of the aqueduct by which the water was more immediately brought into the capital is to be seen in a garden outside the southern wall." (*Description of the Halebid Temple*, p. 5.)

#### THE LATER CHOLAS OF THE KOLAR DISTRICT.

111. There are a few inscriptions of these chiefs. All of them are in Tamil and belong to the 13th century. These chiefs appear to have been mostly independent, rarely acknowledging the suzerainty of the Hoysalas. Two of the chiefs mentioned in the inscriptions copied during the year are Jayangonda-S'ōla Ilavanjiya-rāyan and Nuḷambāda-rāyan. An epigraph on the basement of the ruined I'svara temple at Gaṭṭu-Kāmadēnhalli, Bowringpet Taluk, states that, for victory to the sword and arm of Ilavanjiya-rāyar, Kāma-dēvan restored the ruined temple of the god Kavariśuran-uḍaiyār and made an endowment for it. The date of the record may be about A.D. 1225. An inscription on the outer wall of the E'kāntarāmēśvara temple on the hill at A'vani, Mulbagal Taluk, tells us that S'iru-ttonḍar *alias* Mārā-viratan gonḍār, repaired the temple with the help of Ilavanjiya-rāyar's consort. Two more inscriptions at the same place, dated in 1225 and 1227, record grants for the god Tiruvirāmiśvaram-uḍaiyār of the *Mūlattānam* on the hill at A'vaniya in A'vaniya-nāḍu of Nigarili-S'ōla-maṇḍalam by the consort and the daughter of Nuḷambāda-rāyar, lord of A'vaniya-nāḍu. Two more at the same place, which are dated 1236 and 1237, record grants by Nenmali-kilān Ponna-ṣeṭṭiyār's son S'embāṇḍai for perpetual lamps and worship in the same temple. To the same period may be assigned 14 short inscriptions in Tamil engraved in different parts of the rock known as Kōthila-baṇḍe to the north of the I'svara temple at Betamangala. It is worthy of note that these record grants of land, apparently to some Viṣṇu temple, by people belonging to places in the Madras Presidency. Among the donors may be mentioned Amudālvār S'rīrāmadēvar and A'rāvamudālvār of Irāyūr; Tammana-upādhyar, Kunichcha-pillai and Upāṭṭiyar Jēnārdana-ppērumāl of Māngalūr; Nandārālvār, Karumānikkālvān, A'nandiyālvār and Piṇṇār of Tūppil; and Malaiśigiyaninṇār of Kumāṇḍūr. An epigraph near a channel at the same place calls it Aṭi-ratavīra's great channel.

#### THE CHERAS.

112. A Tamil inscription copied on the Mulbagal hill is a record of the Chêra chief Viḍugāḍaḷagiya-perumāl or Vyāmukta-śravaṇōjvala. The epigraph is on a big rock, about 20' by 10', but unfortunately mostly worn. It begins with the phrase *Viḍugāḍaḷagiya-perumāl s'eyam*, *i.e.*, victory to Viḍugāḍaḷagiya-perumāl, and appears to consist of a Sanskrit verse in the *S'ārdūla* metre and three Tamil verses. Owing to the breaks in the middle no connected sense could be made out. The words *maṇḍalik-kan* and *Gangar-pati* occur at the close. The inscription consists of 18 lines incised in large characters. In the middle is sculptured a bow flanked by two *chāmaras* and surmounted by an umbrella, the whole standing on a high ornamental pedestal. As is well known the bow was the Chêra emblem. From other records of this chief (*Epigraphia Indica* VI, 331-34) we learn that he was of the Chêra-vamśa, son of Rā-jarāja Adigan, king of Tagaḍūr, the modern Dharmapuri, and a contemporary of Kulōttunga-Chōḷa III who began to rule in A.D. 1178.



## VIJAYANAGAR.

113. There are only a few records of the Vijayanagar period. They begin in the reign of Harihara II and end in the reign of S'ri-Ranga-Râya II, covering a period of nearly 260 years from 1400 to 1663. Four of the records are copper-plate inscriptions of S'ri-Ranga-Râya II. One of the inscriptions is noteworthy as it applies supreme titles to Râma-Râja.

*Harihara II.*

114. A Tamil inscription copied near Bîlisâvile, Hoskote Taluk, which is dated 1399, records that during the rule of the râjâdhirâja râja-paramêśvara vîra-Harihara-râyan, Dâmôdara-ṣeṭṭiyâr of Kaṅkirai, superintendent of Tenkûru-nâdu in S'annai-nâdu of Nigarii-S'ôla-vaṇanâdu, had a lamp-pillar made. Another inscription at Chinaga, Tumkur Taluk, which appears to be dated in 1395 and records the grant of the village Chinnaga by Sômaṇa-nâyaka for the god Tirumaleḍêva of the same village, may belong to the same reign.

*Dêva-Râya I.*

115. An inscription on the basement of the Chokkanâtha temple at Domlur, dated 1409, tells us that (with usual titles) Vîra-Pratâpa-Dêva-Râya's right hand Nâgappa-dannâyaka granted for the god Chokkanâtha certain taxes (named) in Karaḍiyahali. A *mâstikal* near the Vîrabhadra temple at Bandalike, Shikarpur Taluk, dated 1410, records that during the reign of Vîra-Pratâpa-Dêva-Râya Mudêya-nâyaka's son Sômeya-nâyaka went to *svarga* and that thereupon his wife Gangarasi became a *sati*.

*Dêva-Râya II.*

116. Two inscriptions copied in A'nesattabôre near Timmanhalli, Arsikere Taluk, dated 1429 and 1432, record grants of land for the 'tank-cart' (*kere-bhandi*) in connection with the two tanks of Nêralige known as Hiriya-katte and Hiriya-kere. These grants are made for maintaining tanks by carting away silt, strengthening the bund, etc. The grants are said to have been made by order of Dêva-Râya's sons (? servants) Najayapa-nâyaka and Mûrurâya Basavaśankarasetti-nâyaka. A copy of a copperplate inscription of this king, dated 1445, was received from Sitarâma-bhatta of Gôvanhalli, Belur Taluk, who is said to be a lineal descendant of the recipient of the grant. After the usual account of the rise and descent of the Vijayanagar kings, the record says that Dêva-Râya, who was suffering from heart disease (*hrîd-rôga*), finding that medicines were of no avail, made up his mind to try Vêdic treatment (*vaidikâm chikitsâm*), i.e., the treatment suggested in religious works, and, selecting a learned and pious Brahman named Nâganâthârya, sent him out to holy places such as Prayâga and Kâsi to perform the prescribed rites and make gifts on his behalf; and that, on his return after successfully performing the duties entrusted to him, in the S'aka year 1367, which is coupled with the cyclic year Krôdhana, the king granted to him, as a *sarvamânya*, Gôvahalli, including the hamlet Bommahalli, giving it another name of Dêvarâyapura. It is interesting to note that the lands are being enjoyed even now by the lineal descendants of the donee, having escaped resumption during the Muhammadan rule. An inscription copied at Kalkere, Bangalore Taluk, which appears to bear the date 1428 and records a grant of land for the spiritual merit of Hiriya-Oḍeya, Chikka-Oḍeya, Mallaya-Oḍeya and Timmarasa-Oḍeya by *Dalavîyi* Eleya-nâyaka, may also belong to the same reign.

*Mallikâryuna.*

117. Mulbagal 5, which has now been completely copied, records a grant by Hariyapa for the merit of Narasinga-Râya-Oḍeyar. The latter is no doubt Sâluva Narasinga I, who was the real ruler of Vijayanagar during the reigns of the last four kings of the first dynasty which he eventually supplanted. Mulbagal 20, of 1468, makes it evident that the date of this record is 1466. It thus falls within the reign of Mallikâryuna.

*Krishṇa-Dêva-Râya.*

118. The inscription which is printed as Belur 57 bears the date 1519 and records a grant by Singappa-nâyaka for the merit of Krishṇa-Dêva-Râya.

*Achyuta-Râya.*

119. An inscription on the south outer wall of the Sômêśvara temple at Sômi-dêvarpâlya near Mulbagal, which is dated in 1536, registers a grant to the temple during the reign of Achyuta-Râya. Another epigraph copied at Oddarhalli, Channarayapatna Taluk, which appears to be dated in 1549 and records a grant to Gangapadêva of Kikkêri by Dâsapa-nâyaka's son Tirumalarâja-nâyaka for the merit of his father, probably belongs to the same reign.

*Sadâśiva-Râya.*

120. An inscription near the Vithalanârâyanaśvâmi temple at Mulbagal, dated 1547, tells us that, during the rule of (with usual titles) the vira-pratâpa Sadâśiva-Râya, the *mahâ-maṇḍalêśvara* Varadarangarâja's son Timmarâja of Nandyâla, of the A'trêya-gôtra, A'svalâyana-sûtra and Yajus-śâkhâ, gave a *dharma-dâsana* to all the learned men of various gôtras, sûtras, śâkhas, maṭhas and sects in the Mulbagal kingdom belonging to his office of Nâyaka, to the effect that in compliance with their request certain taxes in their *agrahâras* have been remitted. A Sanskrit verse at the close gives the information that the donor was well versed in the theory and practice of medicine.

*Râma-Râja.*

121. An inscription at the Kaṇive Râmêśvara temple near S'inganhalli, Arsikere Taluk, which is dated in 1555, refers itself to the reign of Râma-Râja to whom it applies imperial titles. After obeisance to S'ambha it begins thus—To describe the valour of the refuge of all the world, favorite of earth and fortune, mahârâja-dhirâja râja-paramêśvara śrî-vira-pratâpa śrîman-mahâ-maṇḍalêśvara Râma-Râja-mahâ-arasu, and in a succeeding verse says that by the strength of his arm he ruled the country between the three seas, destroyed the Suritâna (*i.e.* Muhamadani) kings and took captive the kings of A'ryamaṇḍava and Kêraḷavatti. The record then proceeds to say that while he was thus ruling the kingdom in peace and wisdom, a servant of his, Hoḷeyagonḍa-gavuḍa, erected the temple of Kaṇive Râmêśvara and endowed it for the merit of his parents. To my knowledge this epigraph appears to be unique in applying imperial titles to Râma-Râja. He was no doubt the real ruler during the reign of the puppet king Sadâśiva Râya, but the latter's overlordship was always acknowledged.

*S'ri-Ranga-Râya I.*

122. An inscription copied at Dyânênhalli, Arsikere Taluk, dated 1585, records a grant of land for the god S'akunârâya (*i.e.* Hanumân) by Pôtama-Nâyaka, the bearer of the betel-bag (*hulipi*) of the Râya (*i.e.* S'ri-Ranga-Râya. See Belur 12).

*S'ri-Ranga-Râya II.*

123. Three copperplate inscriptions of this king were procured at Belur. One of them, engraved in Nâgari characters, is in Sanskrit, while the others are in Telugu. The former consists of three plates, the first and the third being in the possession of Sindhuvalli Subbannacharya and the second in the possession of Sindhuvalli Gururayacharya; while the latter, consisting of one plate each, are both in the possession of Sindhuvalli Gururayacharya. After giving the Purânic genealogy from the Moon to Turvasu, the Sanskrit inscription proceeds to say that in the lineage of Turvasu was born Venkatêśa-bhûpâla, whose son by S'rirangamâmbâ was S'riranga-nripa. The son of the latter by Vengamâmbâ was Gôpâla-Râya, whose son was S'ri-Ranga-Râya. The inscription then records that, while ruling the earth in the residence of Śuragiri (Penugonda), in the S'aka year 1582, the year S'ârvari (*i.e.*, A.D. 1660), at the holy time of *mahôdaya*, S'ri-Ranga-Râya of the A'trêya-gôtra and Taittiriya-śâkhâ granted certain lands (specified) to Venkatêśa of the A'trêya-gôtra and A'pastamba-sûtra, son of Kanaka and grandson of Timmarâja. We are told that the donee was a favorite of the king, and that being desirous of obtaining a son the king made the grant for feeding Brahmans. It is worthy of note that the record contains no imprecatory verses. The signature of the king—*S'ri-Râma*—which occurs at the end in all the three grants, is in Kannaḷa characters. Of the other inscriptions, one, dated in 1632, records that S'ri-Ranga-Râya of the A'trêya-gôtra, A'pastamba-sûtra and Yajus-śâkhâ, son of Gôpâla-Râjaia and grandson of A'rv'ṭi Râmarâja-Rangapa-Râjaia, granted certain lands to



Kuchchaya of the Śrīvatsa-gôtra, A'svalâyana-sûtra and Rik-śâkhâ, son of Tiruven-galaiya and grandson of Venkataiya, for having newly instituted the car-festival for the god Kêśava of Belur; while the other, dated 1663, in which the king is said to be ruling the earth in Belur, tells us that a grant was made to Allâdi Venkatêśaiya, the same that received lands in the first grant noticed above, for having built a canal at Gorûr.

#### SUGATÛR.

124. A few records of this dynasty of chiefs were copied at A'vani, Mulbagal Taluk. On the rock to the north of Dhanushkôṭi on the A'vani hill (see para 46) are sculptured in several places figures of a single foot with labels, about 16 in number, giving the names of the gods etc., whose foot they represent. Among the names are Vishnu, Rudra, Râma, Sîtâ, Kârtikêya, Kâmadêva, the three fires Dakshinâgni, A'havaniya and Gârhapatya, and Vâlmiki. We learn from Mulbagal 76 that these feet of the gods were caused to be made by Sugatûr Chikka-Tammaya-Gauḍa's elder sister Halasa-Râtama, and, as Mulbagal 62, of 1629, is a record of Chikka Tammaya-Gauḍa's son Immaḍi Tammaya-Gauḍa, the period of these short inscriptions may be about 1600. An inscription on the rock to the west of Nâgarkunṭe at A'vani records that Immaḍi Tammaya-Gauḍa's daughter Kempama had a sacrifice performed; and the pillar close to it, on which is engraved the short inscription *nâya-kambha*, was apparently the sacrificial post used during the sacrifice. The date of these records may be about 1630.

#### BELUR.

125. A copperplate inscription of his dynasty, received from Kondi Narayana-charya of Belur, records the grant in 1675 of the village Gunmanhalli to Puṭṭaiya of the Bâdarâyana-gôtra, A'pastamba-sûtra and Yajuś-śâkhâ, son of Vasantaiya and grandson of Narasaiya, by Venkatâdri-Nâyaka of Belur, of the Kâśyapa-gôtra and A'pastamba-sûtra, son of Krishnappa-Nâyaka and grandson of Venkatâdri-Nâyaka, for the merit of his parents. The village granted is said to be situated in Lakundarâḍu of Bêlûr-sime, which was favored by (with usual titles) Krishna-Dêva-Râya to the donor's *viddha-prapitâmbha* Yarra-Krishnappa-Nâyaka. The titles applied to the latter are *śiudha-Gôvinda*, *himakara-gaṇḍa*, *dharalânka-Bhîma*, *Maṇinâga*, *śararâdhîśvara* and *lariṇḍu-saptânga-huraya*.

#### IKKERI.

126. A copperplate inscription in the possession of Venkappa-dikshita at Kumsi, which is dated in 1720, records that the *Eḍeva-Murûri*, *kôṭe-kôlâhalu*, *visuddha-vidikâdvaita-siddhânta-pratishthâjaka*, *S'ivaguru-bhakti-parâyana*, a descendant of Sadâśivarâya-Nâyaka of Keladi, great grandson of S'ivappa-Nâyaka, Sômaśêkhara-Nâyaka's lawful consort Channammâji's grandson, Basavappa-Nâyaka's son Sômaśêkhara-Nâyaka, at the request of his son-in-law Nirvânaiya, made a grant to provide for the expenses of the Sômêśvara temple erected in his name by S'arajâ Venkappa's (son) Tirumalaiya at Tirtharâjapura.

#### YELAHANKA.

127. An epigraph on the rock to the west of Giṇḍitirtha at A'vani, Mulbagal Taluk, records the visit to the place of Immaḍi Kempa, the *prabhu* of Elahankarâḍu. The date of the record may be about A.D. 1630.

#### MYSORE.

128. A number of records relating to the Mysore dynasty was copied during the year. Ten of these are *Nirûps* (see para 50) issued by the Mysore kings in connection with the Lakshmikântasvâmi temple at Kaḷale, Nanjangud Taluk. Three are copperplate inscriptions, one of them being the longest that has been copied for some years. The latest is an epigraph recording the visit in 1901 of His Highness the present Maharaja to Belgâmi.

#### *Dodḍa-Dêva-Râja-Oḍeyar.*

129. An inscription at Râgibommanhalli, Channarayapatna Taluk, dated 1672, states that the village was granted by Dodḍa-Dêva-Râja of Mysore for feeding Brahmans. Two copperplate inscriptions, consisting of one plate each, received from the Revenue Commissioner's office, refer themselves to the reign of this king

(1659-1672), though they appear to be dated in 1753. These plates are said to belong to Cheluvadasaiya's son Venkatapataiya of Châmanhalli, Gubbi Taluk. Both of them record grants of certain dues by merchants assembled at S'ivaganga for the purpose to Kempadâsaiya of Kallûr for having successfully performed some miracle in front of the Ranganâthasvâmi temple at Seringapatam. It is stated that the grant was made by order of Dodda-Dêva-Râja in the S'aka year 1698, which is coupled with the cyclic year S'rimukha. But S'rimukha corresponds with the S'aka year 1676. Further, the year S'rimukha does not at all occur in the reign of Dodda-Dêva-Râja. In both the grants a string of long high-sounding epithets, making up more than half of the records, is applied to the merchants.

*Chikka-Dêva-Râja-Oḍeyar.*

130. An epigraph at Banṭênhalli, Belur Taluk, which belongs to this reign, is remarkable for its simplicity. It consists of only two words—Chikka-Dêva-Râja's gift—and may be assigned to about A.D. 1630. The stone apparently marks the boundary of some land granted by the king.

*Kaṇṭhîrava-Narasa-Râja-Oḍeyar II.*

131. Five of the *Nirûps* relating to the Lakshmikântasvâmi temple at Kaḷale, Nanjangud Taluk (see para 128), which are dated 1707, 1708 and 1711, belong to this reign. Two of them are addressed to Chaluvaia, superintendent of the Mysore city *hōbaḷi-sîme*, directing him (1) to grant to the above temple a village with an annual revenue of 100 *varaha* within his *hōbaḷi-sîme* and to set up a stone to that effect; and (2) to supply all the things required for the car festival in the same temple. Of the others, one is addressed to Dodda-Châmaiya, telling him that Upanahalli together with its hamlet Sorekâyipura has been granted to the same temple and a copperplate issued; the remaining two being addressed to the *manêgûrs* of the customs-houses, giving them intimation of the grant and directing them not to levy taxes in the village.

*Krishṇa-Râja-Oḍeyar I.*

132. An inscription on a gold ornament in the Belur temple, which is dated in 1713, tells us that it was a present from this king. Three of the *Nirûps* connected with the Lakshmikântasvâmi temple at Kaḷale were issued during this reign. One of them, dated 1720, is addressed to Chaluvaia, who is directed to allow the lands of the above temple to be irrigated from the Krishna-râjasâgara tank newly built by him; another, dated 1722, is addressed to Krishṇaiya, *pârnapatgagâr* of the *dêvasthâna-sîme*, telling him that the village Kempapura has been purchased by Chaluvaia and granted to the above temple; while the third, dated 1724, directs superintendent Gôpâlarâjaiya to grant a village of the revenue value of 200 *varaha* in his *hōbaḷi-sîme* to the same temple in place of the two villages of the same total revenue value formerly granted in the Narasimhapura-sthala. An interesting sale deed, dated 1720, was also received from Rangaswami Iyengar of Kaḷale along with the *Nirûps* referred to above. It records that, while the mahâ-râjâdhirâja râja-paramêśvara praudha-pratâpa apratira-vîra narapati S'ri-Krishṇa-Râja-Oḍeyarayya, seated on the jewel throne in S'rirangapattana of Paschima-Ranganâthasvâmi, situated between the two branches of the Kâvêri in Gautama-kshêtra of Edatittina-hōbaḷi in Kuruvanka-nâdu of Hoyisaḷa-dêśa, was ruling the earth in peace—Tirunalâchârya of the Kauśika-gôtra, A'pastamba-sûtra and Yajus-sâkhâ, son of Emberumânâr and grandson of Kandâḷa Kêśavaiyangâr, having received full payment from Cheluvaia-arasu of the Bhâradvâja-gôtra, A'svalâyana-sûtra and Rik-sâkhâ, son of Krishṇayya-arasu and grandson of Kaḷule Tinmarâja-Oḍeyar, sold with all the usual rights to the Lakshmikântasvâmi temple at Kaḷale certain *vrittis* which he had formerly received as a gift from Tirumalayyangârâyya. The writer of the deed was the Palace Pandit Venkaṭâchârya, son of Vîṇe Venkaṭarâmaiya. In the original all the important words are in gold letters. Tirumalayyangârâyya mentioned above was the minister of Chikka-Dêva-Râja-Oḍeyar. He was a great scholar and a voluminous writer both in Sanskrit and Kannada.

132. The most important of this king's records is, however, a copperplate inscription, a palm leaf copy of which was received from Rangaswami Iyengar of Kaḷale. It is one of the longest inscriptions in Mysore, similar in some respects to Seringapatam 64 of 1722, of the same king, but issued six years earlier than that grant. After invocation of the Boar incarnation of Vishṇu, it begins with the statement that

there ruled in S'rirangapattana of the Karnāṭa-dēśa a famous king named Krishna-Rāja and then proceeds to give his pedigree thus:—Purāṇic genealogy from the Moon to Yadu, some of whose descendants came and settled in Mahāśūra-pura. From them sprang Beṭṭa-Chāma-rāṭ, who acquired the title *ant-embara-gaṇḍa*. His sons were Timma-Rāja, Krishna-bhūpati and Chāma-nripa. The last, who conquered Rāma-Rāja's general Rēmaṭi-Vēnkaṭa, had four sons—Rāja-nripa, who punished the ruler of Kārugahalli, conquered Tirumala-Rāja and took possession of Seringapatam, Beṭṭada-Chāma-Rāja, Dēva-Rāja and Channa-Rāja. Dēva-Rāja's sons were Dodḍa-Dēva-Rāja, Chikka-Dēva-Rāja, Dēva-Rāja and Mariya-Dēva. The third made an *agrahāra* in Maṇikarnikā-kshētra to the north-east of Seringapatam. Dodḍa-Dēva-Rāja's consort was Amritāmbā, their sons Chikka-Dēvēndra and Kaṇṭhira-mahipati.

The former vanquished S'ambhu, Kutupa-S'āha, Basava of Ikkēri, Ēkōji, Dādōji, Jaitaji and Jasavat. He gave prominence to the Vajra-makūṭi festival (*Vaira-muḍi*) at Melkote and celebrated the Gajēndra festival there. His consort was Dēvamāmbā, their son Kaṇṭhiravēndra. His consort was Chalvājamāmbā, born of the Kaḷile family, their son Krishna-Rāja. Then the inscription records that Krishna-Rāja made an *agrahāra* in Kaḷile-nagara, naming it Apratima-Krishṇarājasamudra after himself, granted six villages, namely, Kasavinhalli, Sūrahalli, Bēḷār, Navilār, Mākaraṇapura and Hosapura, the first three on the occasion of his marriage and the other three on the birth of a son, and, dividing them into 43 *vittis*, bestowed them on various Brahmans (named with gōtras and sūtras). Then follow details of boundaries in the Kannada language. By order of the king, the grant was composed by the Vaishṇava poet Rāmāyaṇam Tirumalārya of the Kaṇḍīnya-gōtra, the same who composed Seringapatam 64 and 100 of the same king. The signature of the king—S'ri-Krishṇa-Rāja—occurs at the end.

#### *Krishṇa-Rāja-Oḍeyar II.*

134. Two of the *Nirūpas* relating to the Kaḷale temple, both dated in 1750, belong to this reign. One of them, addressed to Rāmaiya, superintendent of the Pattana *hōbaṭi-sīme*, tells him that, in accordance with the request of Dalavāyi Dēvarājaiya in 1728 when Krishṇarājanagara was taken possession of by the Palace, an order was issued that a village of the revenue value of 100 *varaha* in Chikkadēvarājagiri-sīme should be granted to the Kaḷale temple; and that accordingly he should see that the order is duly carried out. The other, also addressed to the same individual, intimates the grant of a similar village in Dyāvandahalli-sīme to the same temple in accordance with the request of Nanjarājaiya at the time when Dyāvandahalli-sṭhala became a Palace possession.

#### *Krishṇa-Rāja-Oḍeyar III.*

135. Two inscriptions on a silver pitcher and a gold cup at the Belur temple, both dated 1830, tell us that the articles were presented to the temple by S'ri-Krishṇa-Rāja-Oḍeyaraiya's Nāmatirtha-toṭṭi *parichāraka* Aigūr S'rīnivāsaiya's elder brother Rangaiya.

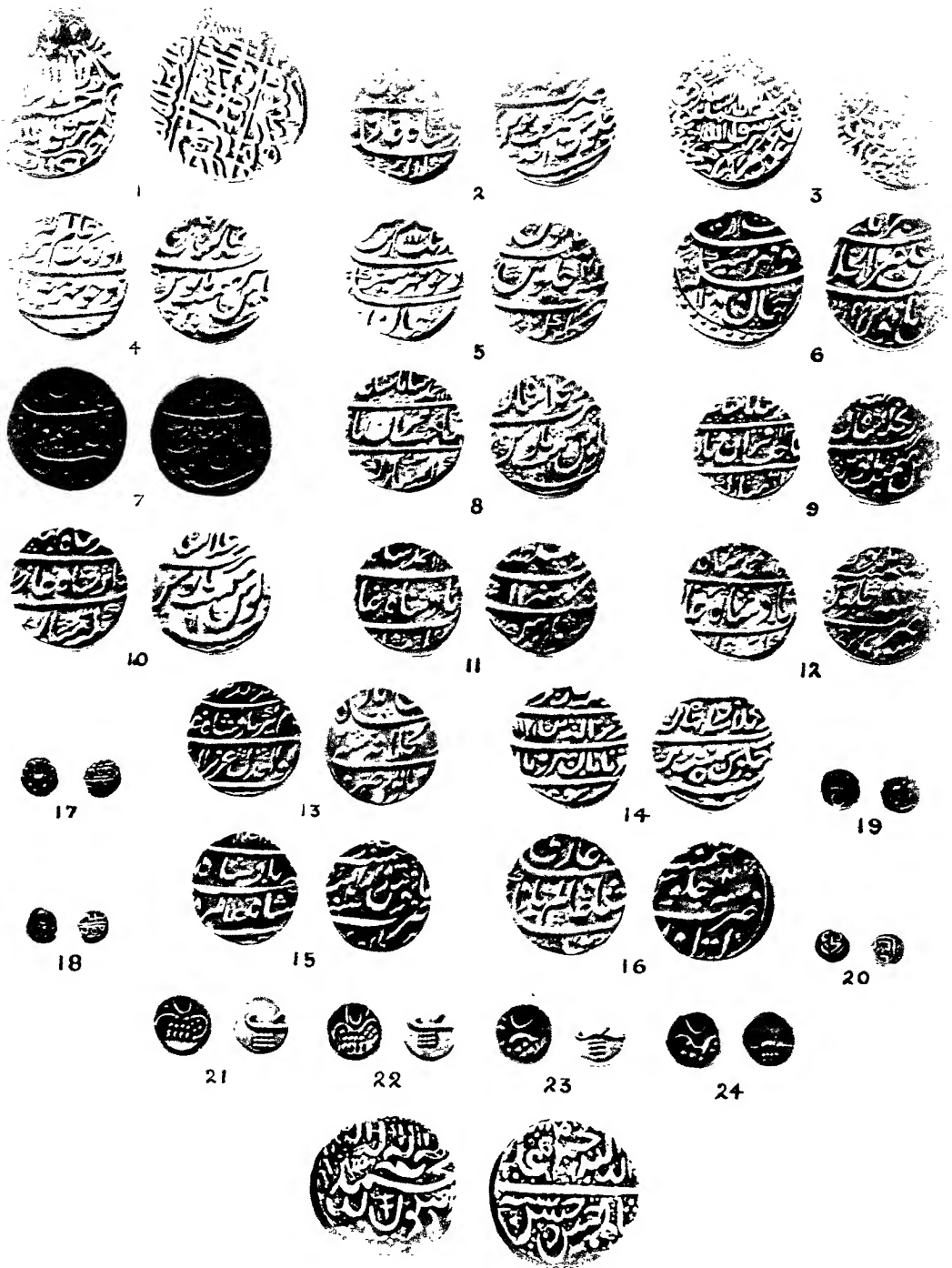
#### *Krishṇa-Rāja Oḍeyar IV.*

136. An inscription near the *mahōdvāra* of the Kēdārēśvara temple at Belgami, Shikarpur Taluk, records the visit of His Highness the Maharaja to the place in 1901. It states that on the 21st of December 1901 the great Krishna-Rāja-bhūpālaka of Mysore visited the Kēdārēśvara and Tripurāntaka temples and proceeded on his journey, and alludes to the visit of Dewau Seshadri Iyer before Chāma-Rāja-Oḍeyar paid a visit to the place. It was written by Kallumani Paṭṭegarjina Gurupādappa of Baḷigāvi. There is also an inscription on the left side of the same stone telling us that the stone was set up on the 5th of August 1902 and that the Installation of the Maharaja took place on Friday, the 8th of the same month.

#### MISCELLANEOUS INSCRIPTIONS.

137. A few of the miscellaneous inscriptions which cannot be assigned to any specific dynasty may be noticed here. An inscription near the A'njanēya temple at Baṇṭēhalli, Belur Taluk, dated in 1387, records a grant to Khappara-dēva's son Bayirappa by the *mahājana*s and *garuḍa-prajegal* of Baṇṭiuhali for having improved the village by building a tank and several ponds at his own expense. Another





at Belur (Belur 13) tells us that Lakkhaṇa-nāyaka of Muttagadahālu, son of Madhuvarasa-nāyaka and Nāgāmbikā, erected the *yāgyāśūl* in the Kēsava temple in 1484. The engraver was Hanumōja of Beḷuṅḷa. Another epigraph at Saulāṅga, of about 1571, states that the place belonged to the Lingāyat guru Divijēndri-oḍeyar of the A'negondi *maṭha*.

## 2. Excavations.

138. As stated in para 21 above, some excavations were made in the mound to the south-west of the Hoysaleśvara temple at Halebid with the result that portions of the basement of the *garbhagriha* and *nāraraṅga* of the temple which once stood on the site were exposed. The pillars and ceiling slabs which were also unearthed lead us to the conclusion that the temple of which these formed parts must have been a neat structure. Owing, however, to want of sufficient labour, the work had to be stopped. Some excavation was also conducted on the site of an old temple at Beḷvalli (para 13), Arsikere Taluk. A seated image, about 18" high, of the village goddess known as Eḷukōṭeyamma was dug up. It is made of a white kind of pot-stone, which looks like marble, and is pretty well carved. It was handed over to the patel of the village for preservation in the temple newly erected in close proximity to the site of the old one.

## 3. Numismatics.

139. During the year under report 172 gold coins were dealt with. They were received in three batches : 66 from the Deputy Commissioner, Shimoga District ; 78 from the Secretariat, and 28 from the Officer in charge of the State Huzur Treasury. The first batch from Shimoga, which was found at the village of Gabbūr, Kumsi Sub-Taluk, consisted wholly of Virarāya *paṇas* of the West Coast. These coins, four of which are figured on Plate VI (21-24), differ in some respects from the specimens noticed in the last year's *Report* (para 114; Plate V, 9-11). They are, however, exactly like the specimens, Nos. 189-192, figured on Plate IV of Elliot's *Coins of Southern India*. It appears they are known as *Cheundi hūṇa* in the Shimoga District.

140. Of the coins forming the second batch, which was found at Basavanahalli, Maddagiri Taluk, 75 are *paṇas* of Kanṭhirava-Narasa-Rāja I of Mysore or "Kanteroy hūṇas" as they are popularly called. They have on the obverse a seated figure of the god Narasimha and on the reverse some marks the meaning of which is not quite clear (Plate VI, 17 and 18). Two of the remaining three coins are Tippu's *paṇas*, which bear on the obverse Hyder's initial (*H*) within a circle and on the reverse the name of the mint place, Farkhi or Farhi, with the date above it (Fig. 19). They are dated 1217 and 1218, not according to the usual Hijra system, which dates from the flight of the prophet from Mecca, but according to an era of Tippu's own invention, dating from the prophet's birth, called Maulūdi from the Arabic *maulūd* which means 'born.' Tippu introduced this innovation in the 5th year of his reign, i.e., in A. H. 1201 or A. D. 1786-87, so that coins struck in that year bear the date 1215 of the new era. Another innovation introduced by him was the writing of the numerals from right to left instead of from left to right as usual. Farkhi or Farhi is supposed to represent a place that once existed near Calicut. The remaining coin (Fig. 20) of this batch looks like a "Seerphee faṇam" of Sira (*Hawkes*, p. 18; Plate III, 10), but I am not sure of its attribution.

141. The third batch of coins consisted of 28 muhars of the Mughal emperors. These coins were hidden in the ground by the side of a big boulder in the Mudagere Amritamahāl Kāval, Sira Taluk, and were discovered by a boy of the Oḍḍar caste while grazing his sheep. The find originally consisted of 32 coins; but when it was produced before the Deputy Commissioner, Tumkur District, 4 of the coins had been melted and made into a bar and 1 converted into a pendant or *tāli*. Of the 28 muhars, 1 represents Akbar, 1 Shāh Jahān, 4 Aurangazīb, 3 Shāh A'lam, 1 Farrukh-siyar, 14 Muhammad Shāh, 3 A'lamgir II and 1 Shāh Jahān III. Each coin weighs nearly a tola.

(1) *Akbar*.—The coin of this emperor (Plate VI, 1) has been converted into a pendant. On the obverse, in a wavy pentagon, there is the *Kalima* or Muhammadan formula—*lā ilāha il lallāh Muḥammad rasūl allāh*, i.e., 'there is no god but God, Muhammad is the prophet of God,' while

round the margin occur the names of the 4 Khalifas, namely, Abu Bakar, Umar, Usmân and Ali, with their attributes. The reverse gives the full name of the king—Jalâl-ud-dîn Muhammad Akbar Bâdshâh Ghâzi—with a prayer that God may perpetuate his rule and kingdom. Ghâzi means 'a warrior of the faith.' The reverse also bears the date A. H. 974 (*i.e.*, A.D. 1566).

- (2) *Shâh Jahân*.—The obverse of Shâh Jahân's muhar (Fig. 3) is the same as that of Akbar's, only there is a lozenge in place of the pentagon. The reverse bears in a lozenge his name, Shâh Jahân Bâdshâh Ghâzi, and round the margin his titles, Shahâb-ud-dîn Muhammad Sâhib qirân Sâni. Sâhib qirân means 'lord of the qirân or fortunate conjunction of the planets.' This title was first applied to Taimûr; after him to Shâh Jahân, as Sâhib qirân Sâni, *i.e.*, Sâhib qirân the Second; and lastly to Muhammad Shâh. The reverse also gives the date A. H. 1043 (*i.e.*, A.D. 1633) and the regnal year 6. The place of mintage, Akbarâbâd (*i.e.*, Agra) is also mentioned.
- (3) *Aurangazib*.—The coins of this king (Figs. 4-6) show on the obverse the following couplet—

dar jahân sikka zad cho mehar munir  
Shâh Aurangazib A'lamgîr

which means 'Shâh Aurangazib A'lamgîr struck coin in the world like the shining sun,' the dates given on the four coins being A. H. 1096, 1097, 1108 and 1110, corresponding to A. D. 1679, 1685, 1696 and 1698 respectively. From the reverses we learn that the coins were issued in the *jalûs* or regnal years 22, 29, 41 and 42, the mint towns being *Dâru-l-khilâfat* (the seat of the Khalifate) Shâh-jahânâbâd (*i.e.*, Delhi) in the case of two of them and *Mustaqirru-l-khilâfat* (the permanent seat of the Khalifate) Akbarâbâd (*i.e.*, Agra) in the case of another. The mint town of the fourth coin (Fig. 5) is not legible. When mentioning the reign, the adjectives *maimânât* and *mânûs*, which mean 'fortunate or auspicious,' are as a rule coupled with it.

- (4) *Shâh A'lam I*.—On the obverse of this king's coins (Figs. 13 and 14) appears his name, Shâh A'lam Bâdshâh Ghâzi, the first three figures of the Hijra dates, 111 and 112, being also visible on two of them. The reverse shows that two of the coins were issued in the second regnal year and one in the fifth, the places of mintage being *Dâru-s-saltânât* (the seat of the Saltânat) Lâhor in the case of two of them and Etâwâ in the case of the other.

- (5) *Farrukh-siyar*.—This king's muhar (Fig. 7), which is rather worn, likewise bears a couplet on the obverse which runs thus—

sikka zad az fazal haq bar sîm va zar  
Bâdshâh bahar va bar Farrukh-siyar

and means 'By the grace of God, the monarch of sea and land, Farrukh-siyar, struck silver and gold coin,' while its reverse informs us that the coin was minted at *Dâru-l-khilâfat* Shâhjahânâbâd in the first year (*ahad*) of his fortunate reign.

- (6) *Muhammad Shâh*.—Among the muhars of this king, 11 show on the obverse his name and title—Muhammad Shâh Bâdshâh Ghâzi Sâhib qirân Sâni (Figs. 8 and 9), while the remaining 3 give his name only (Figs. 10-12). On all the coins appears the phrase *sikka mubârak* which means 'auspicious coin.' Only the first three figures of the Hijra dates, 113, 114 and 115, can be read. From the reverses we learn that four of the coins were minted in the 5th year of his reign, two each in the 9th, 11th and 13th years, and one each in the 3rd, 6th, 14th and 26th years. The place of mintage of one of the coins was *Dâru-s-saltânât* (*i.e.*, Lâhor), of another, Sûrat, and of the remaining twelve, *Dâru-l-khilâfat* Shâhjahânâbâd.

- (7) *A'lamgîr II.*—On the obverse of two of this king's coins (Fig. 13) we have his name and title—*abu-l-adul* (i.e., father of justice) Aziz-ud-dîn A'lamgîr Bâdshâh Ghâzi, with a prayer that God may perpetuate his kingdom; while on the obverse of the remaining coin (Fig. 14) appears a couplet with the Hijra date 1171 (i.e., A.D. 1757). The couplet, of which only a few words are legible, when complete, would read thus—

sikka zad bar haft kishvar tâbâ mehar va mâ

Aziz-ud-dîn A'lamgîr Bâdshâh

meaning 'Aziz-ud-dîn A'lamgîr Bâdshâh struck coin in the seven climes, brilliant as the sun and moon.' The reverses of the coins give the regnal years 2, 3 and 5, and the mint place *Dâru-l-khilâfat* Shâh-jahânâbâd.

- (8) *Shâh Jahân III.*—This king's muhar (Fig. 2) shows on the obverse his name, Shâh Jahân Bâdshâh Ghâzi, with the phrase *sikka muhâarak*; while on the reverse appear the mint town Mahâ Indrapur (i.e., Bharatpur) and the regnal year 1 (*ahad*). I am indebted to Mr. H. Nelson Wright, I.C.S., F.R.N.S., M.R.A.S. for the decipherment of the mint name on this coin.

142. Figure 25 on Plate VI represents a silver talisman or medal, received from a private gentleman for examination. It has on one side the *Kalima* or Muhammadan formula (see previous para), and on the other, the words Alla, Muhammad, ? Fatima, Ali, Hasan and Husen. It is apparently a Shuah medal.

143. Besides the coins mentioned above, I also examined a large number while on tour at Belur (para 32). The copper coins kept in a sealed pitcher in the Viranârâyana temple at Belur were found on examination to consist mostly of Mysore coins and those of the East India Company. Some gold coins, about 75 in number, belonging to the temple, are kept in the Taluk Treasury. These were also examined. They consisted of Virarâya haṇas, Kaṇṭiroy haṇas, and haṇas of Hyder, Tippu and Krishna-Râja-Oḍeyar III.

#### 4. Manuscripts.

144. My discoveries of the earliest S'aka date, viz., 380 in the Jaina work *Lôkaribhâṣa*, and of the plays of the ancient dramatist Bhâsa have been appreciatively noticed in the February and March numbers of the *Indian Antiquary* by Mr. Vincent A. Smith. I may also note here that Dr. Fleet, who had expressed a doubt about the date, has since written to me that it may be accepted. He writes—“I am inclined to think, on the whole, that it (the date) may be accepted.”

145. Of the manuscripts procured during the year under report, *Jâtaka-tâlaka* is a work of some interest. It is a Kannada poetical work bearing on astrology written in A.D. 1049 during the reign of the Châlukya king Sômêśvara I or A'havamalla by a Jaina poet of the name of S'ridharâchârya. The author belonged to Naṅigunda in Beluvala-nâḍu and was the first to write on the subject in Kannada. He names A'ryabhaṭa among his predecessors and had the title *Gadyapadya-vidyâ-llara*. He also wrote a Kannada Champu work called *Chandraprabha-charita*. Another manuscript deserving mention is a Sanskrit Champu work named *Virabhadra-vijaya* by E'kâma-dikshita, son of Muktiśvara-dikshita, who lived in the 17th century. The author was the court poet of the Yelahanka chief Mummaḍi Kempa-bhûpâla. His work, which is mainly devoted to a description of the car festival of the god Virabhadra on Sâvantadurga (Sâvandurg) near Mâgaḍi, incidentally gives some important details about the dynasty to which his patron belonged. The pedigree of Kempa-bhûpâla is given thus:—Hiriya-Kempa; his son, Immaḍi Kempa, who defeated Sri-Ranga-Râya's army; his sons, Mummaḍi Kempa (I)—who conquered Shâhji several times and put to flight the army of Kaṇṭhirava-Narasa-Râja—Halasa and Immaḍi Hiriya-Kempa; sons of the first, Immaḍi Kempa (II), Doddi Vira, Halasa and Channavira; son of the second, Mummaḍi Kempa (II).

R. NARASIMHACHAR,

Officer in charge of Archaeological

Researches in Mysore.

BANGALORE,  
12th August 1911.





*Proceedings of the Government of His Highness the Maharaja of Mysore,  
General (Miscellaneous), dated 19th February 1913.*

READ—

The Report on the working of the Archaeological Department for the year 1911-12 submitted by the Officer in charge of Archaeological Researches in Mysore with his letter No. 41, dated the 26—27th September 1912.

No. G. 4932—G. M. 174-12-4, DATED BANGALORE, 19TH FEBRUARY 1913.

ORDER THEREON.—Recorded.

2. The number of new records discovered and copied during the year under review was 535 in Kannada, Tamil, Telugu, Nagari and Mahratti, the majority of them being in Kannada. An important Tamil inscription of 1117 A. D. was discovered during the excavations carried on at the Kurumarayana temple at Talkad. Of the manuscripts examined during the year, two are of some special interest, the one Traivarnikachara being a jain law book of the 15th century, and the other a Kannada poem in the Sangatya metre, composed in the 17th century.

3. The Chief Engineer, the Muzrai Superintendent and the Deputy Commissioners concerned will be addressed regarding the suggested preservation of the temples near Kannambadi and Amritapura brought to notice in paras 12, 13 and 46 of the report.

4. Government are pleased to note that the Officer in charge of Archaeological Researches continued to carry on his work during the year with his usual zeal and earnestness.

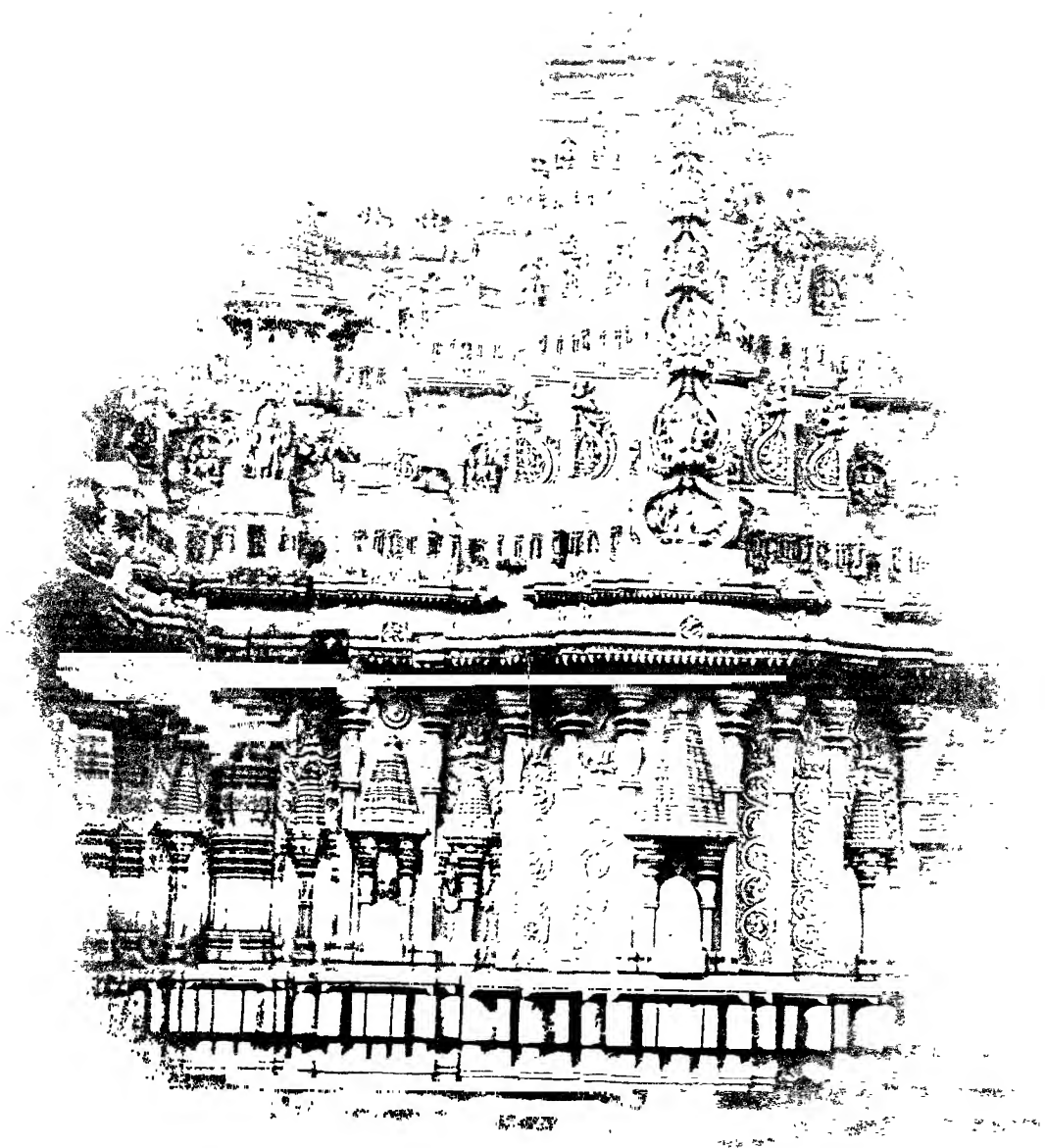
K. R. SRINIVASIENGAR,  
*Offg. Secy. to Govt., Gen. & Rev. Depts.*

To—The Officer in charge of the Archaeological Researches in Mysore.

Exd. - C. K.







# ARCHÆOLOGICAL SURVEY OF MYSORE.

ANNUAL REPORT FOR THE YEAR ENDING 30TH JUNE 1912.

## PART I.—WORK OF THE DEPARTMENT.

### *Establishment.*

In their Order No. G. 675-6—G. M. 45-10-23, dated 29th July 1911, Government sanctioned the temporary entertainment of two peons on Rs. 8 per mensem during actual touring periods so that trained men on the permanent staff might be taken on tour and replaced at Headquarters by the temporary men.

2. The services of the clerk employed in connection with the preparation of a General Index to the volumes of the *Epigraphia Carnatica* were extended for a further period of one year by Government Order No. G. 4297-8—G. M. 117-11-11, dated 19th February 1912.

3. By Government Order No. G. 6614-15—G. M. 117-11-19, dated 17th June 1912, the pay of the first peon in the office was raised from Rs. 8 to Rs. 9 and that of the second, third and fourth peons from Rs. 7 to Rs. 8.

4. In Government Order No. G. 6862-3—G. M. 117-11-20, dated 28th June 1912, sanction was accorded to the extension of the services of the Tamil Pandit for a further period of two years with effect from the 1st July 1912.

5. Anandalvar and Padmaraja Pandit had leave without allowances for 5 and 4 months respectively. M. V. Srirangachar had privilege leave for about a month and a half and Ramaswami Iyengar leave without allowances for about a month.

### *Tours: Exploration Inspection, of Temples, etc.*

6. In connection with the revised edition of Parts I and II of Inscriptions in the Mysore District, I made a tour in some taluks of the above district in January, February and March 1912. A few temples of archæological interest in the Chitaldrug and Kadur Districts were also inspected in connection with the architectural portfolio in June 1912. I left Bangalore for Seringapatam on the 20th of January 1912.

7. On the way I observed a pretty good figure of Tāṇḍavêśvara about 2½ feet high, set up at the Settikere Station and a good figure of Bhairava, about 1½ feet high, at the Seringapatam Station. The temples at Seringapatam were inspected. The Ranganâtha temple, which is one of the largest in the State, is in the Dravidian style of architecture with a lofty tower or *gôpura* in front. The god Ranganâtha is a grand figure reclining on A'di-êsha or lord of serpents. He is said to have been worshipped by the sage Gautama, who had his *âs'rama* or hermitage to the north-west on the northern bank of the Kâvêri, the locality being known even now as Gautama-kshêtra. An image of the sage is kept in the *garbhagrâha* or sanctum sanctorum near the feet of the god. According to the *sthala-purâna* the god took up his abode here at the request of the Kâvêri. Unlike in some other temples, there is neither a lotus springing from the navel of the god nor are there figures of his consorts, S'ri-dêvi and Bhûdêvi, at the feet. There is, however, a seated figure of the goddess Kâvêri at the feet with two hands, one of them holding a lotus. In the second *prâkâra* or enclosure are small cells enshrining figures of the A'lvârs (S'rivaishṇava saints), *âchâryas*, etc., the figures, both lithic and metallic, representing the discus of Vishnu, known as Chakrattâlvâr, being noteworthy for their fine workmanship. Two pillars in front of the inner entrance are known as *Chaturvim'sati* pillars, because on them are sculptured the *chaturvim'sati* or 24 *mûrtis* or forms of Vishnu with labels giving their names inscribed

below. Several new inscriptions were discovered in the temple. A few found on the silver vessels give us the interesting information that the vessels were gifts from Tippu Sultan. But the most important of the discoveries here is a Tamil inscription on the base of the outer wall of the *garbhagriha*, which is dated in A. D. 1210. The earliest of the hitherto known records took us back to about A. D. 1430. The present epigraph, being more than 200 years older, affords valuable evidence of the antiquity of the temple. It has, however, to be stated here that owing to the inconvenient position of the record the task of decipherment is rendered extremely difficult. The stones on which it is engraved are only a few inches above the level of the floor and there is only a very narrow passage left between them and a high veranda that runs all round the *garbhagriha*. Further, the place is dark and most of the last line is buried in the mortar of the floor.

8. The Gangādharaśvara and Narasimha temples are also large structures in the Dravidian style. In the *navaranga* of the former there is a figure of Gaṇapati to the right of the inner entrance and figures of Subrahmanya, Saptamatrikāh, Nārāyana and Chāmundēśvari to the left. Subrahmanya is represented by two figures, one of them, seated on a peacock, with 12 hands and 6 faces, one of the latter being shown on the back; and the other a small one, standing with four hands on the coils of a serpent sheltered by its 10 hoods. We have figures at Halebid similar to the latter, but the serpent there is shown as standing at the back forming a canopy with its 7 hoods. At the sides of the *navaranga* entrance are figures of Sūrya and Chandra, the former holding lotuses in its two hands and the latter lilies. Sūrya is flanked by two female figures, holding a lotus in one of the hands. Usually the female figures are shown as shooting arrows, such being the case with the Sūrya figures at Halebid and other places. The same is also the case with the figure of Sūrya set up in the compound of the Maharaja's Chattram in Seringapatam itself. Figures of Chandra are not very common. In the Hoysaleswara temple at Halebid there is a separate Sūrya shrine and tradition has it that there was a Chandra shrine also corresponding to it to the north. But neither the shrine nor the figure of Chandra is now in existence. The *utsava-vigraha*, or metallic image for taking out in procession, of the Gangādharaśvara temple is a very handsome figure of Dakṣiṇāmūrti. To the left of the shrine in which this image is kept is a large figure of Bhairava. In the adjacent cell is a metallic image of Tāṇḍavēśvara with a label on the pedestal stating that it was presented by Kaḷile Nanjarāja. We meet with several similar images in the Śiva temples of the State presented by the same individual. In the *prākāra* of the temple are kept in a shrine 15 well executed figures of Śaiva devotees with their names inscribed on the base. It is worthy of note that the labels also give the caste of the devotee. These figures represent only a few of the well-known 63 devotees of Śiva, known as Aruvattumūvar, all the 63 being found in the temples at Nanjangud and Chamrajnagar. Along with these figures are kept 2 figures representing Virabhadra and his consort. Usually these are kept in the *navaranga*. Virabhadra holds in its four hands a shield, a sword, a bow and an arrow and has a figure of the sheep-headed Dakṣa at the side. The female figure has also the same attributes. Besides the labels referred to above, a few other inscriptions were also discovered in this temple. In the Narasimha temple the inner veranda running round the outer *prākāra* has been pulled down and the slabs used for the bathing *ghāt* behind the Maharaja's Chattram. In a shrine to the left in this temple stands a magnificent figure of Kaṇṭhīrava Narasaraḷa Oḍeyar, the Mysore king who built the temple. The statue, which is about  $3\frac{1}{2}$  feet high, stands on a high pedestal with folded hands and is richly ornamented. It wears a long robe with a sword, shield and dagger on the left side, large earrings and a *vira-pendeya* or hero's badge on the right foot. The figure is beautifully carved and has a life-like majestic appearance. The name of the king is engraved on the pedestal. Another of the shrines contains a pretty good figure of Ambegaḷ-Krishna or Child Krishna in the attitude of crawling on the hands and knees. Two inscriptions in Grantha characters were discovered in the temple—one on the pedestal of Vāḍāntāchārya and the other on the portion representing a palm leaf manuscript held in the hand of the same image. It is said that on Tippu dismantling this temple the images of the god Narsimha and of Kaṇṭhīrava Narasaraḷa Oḍeyar were removed to the Ranganātha temple and were again set up in their former places by Krishna Rāja Oḍeyar III in A. D. 1828.

9. The A'diśvara, Râma, Kâlamma, Ankâlamma, Lakshminârâyana, Jyôtirmayêśvara, Mûḍibâgil (*i.e.*, East Gate), A'njanêya, Nagarêśvara, Janârdana and Mâri temples were also inspected. The first, which is a Jaina *basti*, has a seated figure of A'dinâtha, the first Tirthankara, flanked by his usual Yaksha and Yakshi, *viz.* Gô-mukha and Chakrêśvari. In the *sukhanâsi* or vestibule are placed on stone benches figures of the 24 Tirthankaras, fine black-stone images about two feet high with canopy, twelve to the right and twelve to the left. In the *naruranga* there is a well carved seated figure, about  $5\frac{1}{2}$  feet high with pedestal and canopy, of Dhara-nêndrayaksha to the right with four hands, sheltered by the five hoods of a serpent; and a seated figure, about  $3\frac{1}{2}$  feet high, of Padmâvati to the left also with four hands, under a canopy formed by the three hoods of a serpent. Both the figures have the same attributes, namely, a noose, an elephant-goad and a fruit or lotus. A new epigraph was copied here. In the Râma temple, which appears to be maintained by the barbers, two inscriptions were found. The Kâlamma and Ankâlamma temples belong to the goldsmiths. In the former there are two beautifully carved elephants at the sides of the steps leading to the *Kalyâna-mantapa*. In the cell opposite to the main entrance is a *linga* known as Kamathêśvara; the cell to the left has a small figure of Kâlî, while the cell to the right has a fine figure of Lakshminârâyana, about four feet high flanked by his consorts. The last cell also contains a figure of Chandra and, curiously enough, figures of Rîṇmujâchârya, S'aṭhakôpa or Namnâlvar and Vishvaksêna, the last three being usually found only in Vishnu temples. In the *naruranga* there are figures of Gaṇapati, Subrahmanya, Bhairava, Virabhadra and Beṇṇe Krishna, *i.e.*, Child Krishna with balls of butter in both the hands. In the *prîkâra* are shrines dedicated to Sûrṣa, Subrahmanya and S'ankaranârâyana, the first and the third with Vaishnava *devârapâdaka*s at the sides. Subrahmanya, as represented here, has a bare head and only two hands, holding a staff in one of them. Such a figure of Subrahmanya is known as Daṇḍâyudhapâni (*i.e.*, armed with a staff). The Ankâlamma temple has a figure of Bhairava in the cell opposite the main entrance, while the left and right cells enshrine figures of Kâlî and Gaṇapati respectively. A few inscriptions were discovered on the images, vessels and door frames of the Kâlamma temple. The Lakshminârâyana temple, which is a modern structure, has three cells in a line, enshrining figures of S'rînivâsa, Lakshminârâyana and Sitârâma respectively. At the left side are three figures said to represent Nârâyana-seṭṭi, the builder of the temple, and his wives; while the figures opposite to these at the right side are said to represent Nârâyana-seṭṭi's father and his wives. The Jyôtirmayêśvara temple, which is also known as the Daḷavây temple, is a large structure, though in an unfinished condition. It is said that Daḷavây Doddaiya, who began to build this temple, died before its completion and that his son, who began to build the Nandi-mantapa in front, also died before finishing it. Being thus a structure of sad memory, it appears that the members of the Daḷavây family do not like to visit it, though an annual grant is still made for its upkeep. Attached to this temple is the shrine of the "East Gate" Anjanêya, which is also said to have been built by Daḷavây Doddaiya. The image of Anjanêya, which was preserved from Muhammadan vandalism by being immersed in a portion of the Kâvēri known as Gaurikaḍa, but its temple, it appears, on the site on which the big mosque now stands. A new inscription was copied in the Mâri temple.

10. The mosques in the town and the Daryâulaḷat Bungalow were also visited. Two new inscriptions were copied near the Sangin mosque. The big mosque is a fine structure with two lofty minarets. It has 5 Persian inscriptions, one giving A. D. 1787 as the date of its construction and the others containing extracts from the Kurân and the 99 names of Allah. The Daryâulaḷat Bungalow is a good specimen of Saracenic architecture, the paintings on the east and west outer walls being a noteworthy feature of the building. On the west wall, to the right of the entrance, are portrayed Hyder and Tippu riding at the head of their troops along with their Viziers. Hyder has a clean-shaven face, while Tippu is represented as wearing a thin mustache. To the left of the entrance we have a graphic representation of the battle near Conjeeveram and the defeat of Colonel Baillie. On the east wall are delineated among other scenes several ruling chiefs such as the Rajas of Tanjore and Coorg, the Nawabs of Oude, Savanur, Arcot and Cuddapah, Medakeri Naik, Krishna Raja Odeyar III and the Rani of Chittore.



11. The places that were inspected in the neighbourhood of Seringapatam were Paschimavâhini, Chandravana, Bommûr Agrahâra, Kalasavâdi, Balagola, Balmuri, S'rînivâsakshêtra, Kari-ghatta, Dodda-Kirangûr, Kengalkoppal, Mêlâpura, Nagûnhalli, Ganjâm, K'ennâl, Haravu, Kêtanhalli, Râmpura and Gautamakshêtra. In a small temple at Chandravana 3 labels below mortar figures of Vishnu were found. This may be the Châmarâjêśvara temple said to have been built by Krishna Raja Oḍeyar III near the *brîndârana* or tomb of his father Châmarâja Oḍeyar. A new Tamil inscription was copied near Karikalkoppalmaṇṭi to the east of Bommûr-Agrahâra. Tradition has it that there were once not less than one hundred *bastis* or Jaina temples at Kalasavâdi, but not a vestige is now left of any of them. Under the bridge near the village was found a mutilated figure of Vishnu, about 4 feet high, lying in water. At Balagola the ruined Janârdana temple was inspected and a new inscription discovered in front of it. To the south-west of the temple is a small shrine of some architectural merit, said to have been dedicated to Bhaktavatsala, a form of Vishnu. The structure is circular, about 6 feet in diameter and 10 feet high, ornamented with three projecting bases and two cornices above, the whole once surmounted by a dome in brick and mortar similar to that of the main temple. Outside the latter is lying in a mutilated condition a huge Gaṇêśa; and in front of it stands a lofty stone-pillar, known as *Garudagamba*, about 40 feet high, with two iron windlasses placed within a cage-like iron structure on the top. The windlasses were apparently intended for hauling up lamps from below. Another inscription was found on a similar pillar to the east, which once stood in front of a Kailâśêśvara temple which is no longer in existence. On the walls of the Agastyêśvara temple at Balmuri 3 new epigraphs were discovered. On two pillars in front of the shrine of the goddess are sculptured a male and a female figure with folded hands which appear to represent either Pradhân Subbâ-paṇḍita, who built the front *manṭapa*, and his wife, or some royal personage and his queen. The Nâga stones below the pipal tree here are very fine specimens of their class, several of them having a dancing figure of Krishna or a *linga* within the top coil. At S'rînivâsakshêtra 3 modern inscriptions were copied. According to the *Sthalapurâna* this place was the hermitage of the sage Uddâlaka who worshipped the god Narasimha here. A portion of the Kâvêri here is known as Chakratîrtha. The god Narasimha, called Kalyâna-Narasimha is a seated figure flanked by his consorts who are also seated. Figures of Narasimha with two consorts are rare. In a shrine facing east stands Srinivasa, after whom the place is named S'rînivâsakshêtra. But it is said that this god was set up recently, Narasimha being the original god of the place. Instead of the usual *dvârapâlakas* there are figures of Garuḍa at the sides of the entrance to the Narasimha shrine. It appears that a S'rîvaishṇava *saṅgyâsi* had his *maṭha* in a portion of this temple some 60 years ago. Three new inscriptions were copied near Kengalkoppal and one Persian inscription in Ganji Makân to the west of Dodda-Kirangûr. The Râma temple at the latter place was examined. The god is said to have been set up by the sage S'uka. Opposite to the temple, on the other side of the public road, are shown a garden and a well, where Anandâlvâr or Anantâchârya, a contemporary and disciple of Râmânujâchârya, is said to have had his residence. Two new records were copied at Kennâl, a complete copy of Seringapatam 149 was made at Mêlâpura and a new epigraph discovered at Nagûnhalli. The large ruined temple at Haravu was examined. Originally dedicated to Râma, it has now a figure of Lakshmînârâyaṇa recently set up. A new inscription was found on a fine sluice, about 16 feet high, to the east of Haravu, and another at Râmpura.

12. The place next visited was Kannambâdi. On the way the villages Arajuguppe and Kaṭṭepura were inspected and a new inscription discovered at the former. Kannambâdi is according to the *Sthalapurâna* Kaṇvapuri, because the sage Kaṇva had his hermitage here and set up or worshipped a *linga* since known as Kaṇvêśvara after him. A mound is shown in the bed of the Kâvêri as representing the site of Kaṇva's *âśrama* or hermitage. The village is likened to Kâśî, Kaṇvêśvara, Gôpâlakrishṇa and the Kâvêri being taken to represent respectively Viśvêśvara, Bindumâdhava and the Ganges. The Kaṇvêśvara, Gôpâlakrishṇa and Lakshmîdêvi temples were inspected. The first is situated on the bank of the Kâvêri and appears to be a structure of great antiquity. In the *navaranga* there are two niches at the sides of the *sukhanâsi* entrance which contain figures of Gaṇapati and Malishâsuramardini as usual. In another niche to the right is a fine figure of

Umamahēśvara flanked by Gaṇeśa and Subrahmanya, the mungoose being shown as the vehicle of Umā. The temple is called Kannēśvara in an inscription dated A. D. 1114; and since reference is made in another inscription, of A. D. 1118, to a grant made to the temple by Kannara, *i.e.*, the Rāshtrakūṭa king Krishna, there is ground for supposing that this may be the Kannēśvara temple mentioned in the Kaḍaba plates (Gubbi 61), of A. D. 812, as having been built by the Rāshtrakūṭa king Kannara or Krishna I. If this supposition is correct, the period of the temple is carried back to the close of the 8th century. It has 4 old records, Krishnarajapete 31-34, which are incompletely printed. These have now been fully copied. Krishnarajapete 35 was found to consist of 3 separate inscriptions engraved on 3 separate pillars. Estampages were taken of all these records. As the temple will be submerged when the reservoir is completed, it is earnestly hoped that these old epigraphs of considerable historical importance will be preserved in the new temple of Kaṇvēśvara which, I hear, is proposed to be built somewhere else.

13. The Gōpālakrishna temple is a large structure, about 100 yards by 60 yards, being a mixture of the Dravidian and Chalukyan styles. It is a symmetrical building of considerable architectural merit enclosed by two *prākāras*. The *mahād-cāra* or outer gate has verandas on both sides. To its right and left are the *yaga-sāle* and kitchen, both in ruins. There is also a second *mahād-cāra* with verandas on both sides leading into the inner enclosure which is cloistered like that of the temple at Sōmanāthapūr. Around the inner *prākāra* are 46 shrines—17 on the south side, 12 on the west and 17 on the north—the west ones having also an open *sukhanāsi*. The shrines contain figures of the 24 *mārtis* and 10 *avatāras* of Vishnu besides others such as Brahma, Sarasvati, Harihara, Hayagriva, Jalaśayana, etc., the names of the deities being engraved in characters of the Hoysala period on the lintels of the door-ways, though in some cases we find other images substituted for the original ones. Every shrine has an ornamental ceiling panel in front, those on the west having two, one in the *sukhanāsi* and the other in front. The temple, situated in the middle of the courtyard, consists of a *garbhagriha* or adytum, a *sukhanāsi* or vestibule, a *nacarangga* or middle hall and a *malha-mangapa* or front hall. In the last, which consists of 13 *ankanas* and 2 empty cells, each *ankana* has a flat ceiling panel with some ornamentation. But the ceilings of the *nacarangga*, 9 in number, are all well executed, each being about 2 feet deep. The cell opposite the entrance has a figure of Kēśava. The south cell, containing a figure of Gōpālakrishna, appears to be a later addition. The three south *ankanas* of the *nacarangga* in front of it have been converted into a *sukhanāsi* and two dark side rooms. The image of Gōpālakrishna is beautifully carved. It stands under a *honnā* tree, which is likewise well executed, playing upon the flute, the whole being about 6 feet high. At the sides of the image are shown cows eager to listen to the flute; above these come *gopis* or cowherds, *gōpis* or cowherdesses, gods and sages, and above these again are sculptured around the head of the image the 10 *avatāras* of Vishnu. The cloths on a few of the *gōpi* figures are shown as falling away from their waists. A monkey is represented in the act of climbing the tree. It may be noted here that the Gareḍa-gamba of this temple is not exactly in front as usual, but a little to the north-east as in the temple at Sōmanāthapūr. This temple is said to have been enlarged by Rāja Oḍeyar's son Narasa Rāja Oḍeyar, who is also said to have died here. I hear that the Gōpālakrishna temple also will be submerged. Though it may not be possible to rebuild the whole temple in some other place, it is very much to be desired that in the interests of archaeology the 9 *ankanas* of the *nacarangga* together with the cells of the two gods and the *sukhanāsi* at least will be preserved and rebuilt. Two new records were discovered in this temple, one on the wall to the right of the outer gate and the other on the *lalipīṭha*. Under the original labels in the shrines of the *prākāra* a few modern ones giving the names of the images subsequently set up were also found. The name of the king in Krishnarajapete 28 was found to be Ballāh III; and as this epigraph appears to tell us that the temple was repaired during this reign, it must have been in existence before A. D. 1350.

14. The Lakshmidēvi temple is a modern structure, built in A. D. 1358. It has 3 cells standing in a line, with Mahālakṣmī in the middle and Sarasvati and Mahākālī in the right and left cells. All the figures are seated with 4 hands and are about  $4\frac{1}{2}$  feet high with *prabhārale* or glory. Mahākālī is well carved. She has a crescent on the crown and holds a noose, an elephant-goad, a *kalaśa* or water vessel

and a rosary in her hands. These attributes are peculiar. In Krishnarajapete 25 reference is made to the Mahākālī of Ujjain, and it is stated that the Mahākālī of Kannambādi was made on the model of the one at Ujjain. Mahālakshmi holds lotuses in two of her hands, while Sarasvatī plays on the *vīṇā* or lute with two hands and holds a book and a lotus in the others. A figure of A'vēśadamma, who built and endowed the temple, is kept in a niche to the right in the *navaranga*. An inscription in the temple states that she was a virgin of the fourth (or S'ūdra) caste, named Nanjamma; that the goddess Mahākālī became manifest in her, which accounts for her name A'vēśadamma which means a "possessed woman;" and that through her agency cholera and small-pox, which had been raging in parts of the country, were stamped out. It is said that on her fame reaching the capital, Krishna Raja Odeyar III sent for her and made a grant for the temple founded by her. Six new inscriptions were found here, 1 on the temple car, 3 on brass-plated door-ways and 2 on bells.

The Hiridēvate temple was also visited. A *jātre* on a large scale takes place here every year. It appears that formerly human sacrifices were offered to the goddess; but now, as a reminiscence of the old practice, it is said that a man selected out of the villagers is tortured till he becomes quite unconscious and that when he regains consciousness after a long interval the villagers cry out *baṭige jīva banta*, which means "the victim has revived," and then proceed with their other work. Another curious custom in these parts consists in setting up images of the men who have died unmarried in the village and marrying a bull to a cow in front of them with certain ceremonies. This is done to propitiate the spirits of the unmarried dead, so that they may not envy and molest the married people of the village.

15. I went over to the other side of the river where the work in connection with the Cauvery Reservoir was being conducted with great activity. Mr. Subba Rao, Superintending Engineer, kindly explained to me the work that was being done. I spoke to him about the desirability of preserving the old inscription stones of the Kaṇvēśvara temple and of removing the *navaranga* of the Gōpālakrishna temple with the cells of the two gods and the *sukhanāsi* and rebuilding the same in some other place. While going over the place I came across a stone containing a Persian inscription. It is close to the spot where the water engine is working. The epigraph refers to an anikat or embankment, about 70 feet high, built across the Cauvery at considerable expense by Tippu Sultan in A. D. 1797. People say that the *prākāra* of the Kaṇvēśvara temple was demolished by Tippu in order that he might easily procure stones for the embankment. This inscription stone should be preserved.

16. From Kannambādi I went to Bannur, inspecting on the way Arakere and Maṇḍyadakoppal. A new inscription was copied at Arakere and two at the other village. The temples at Bannur were examined and two new epigraphs discovered, both in the Hanumantēśvara temple, 1 on the wall to the left of the south entrance and 1 on the base below. Two more records were copied at Attahalli, a village about a mile to the south of Bannur. Seshachala Jois of Bannur produced a palm leaf copy of an inscription, said to be at Honaganhalli, Malvalli Taluk, recording a grant of land to one of his ancestors by the Vijayanagar king Virūpākṣa. A copy was made of this. During my visit the *jātre* of the goddess Hēmādramma was being celebrated at Bannur. The goddess is a four-handed gold image, about 15 inches high with glory, holding a discus and a conchshell in two hands, while the other two are in the boon-conferring (*varada*) and fear-removing (*abhaya*) attitudes. Tradition has it that the original image of the goddess was being worshipped by Vidyāranya who, on becoming a *saṁnyāsi*, handed it over to a Vijayanagar king. But, about a century ago, the original image having been stolen, the present one was substituted. The image is kept in the Taluk Treasury and is handed over to the party concerned at the time of the annual *jātre*. The *jātre* commences on the 13th lunar day of the bright fortnight of Māgha and continues for 5 days. One curious incident in the *jātre* is worthy of note. The goddess is worshipped by the Brāhmins, but, on a formal invitation attended with great ceremony by the Holeyas on the 14th lunar day, the goddess is carried in procession on the full-moon day to the Holeya quarters to accept the offerings of rice prepared by them with great ceremonial purity. The goddess is, however, purified

on the following day by the Brahmans. This privilege of the Holeyas is said to have been procured thus:—The goddess had taken her abode at a place about 3 miles from Bannur, and, on being invited to go to Bannur, agreed to do so on condition that a head was offered to her at every step. Naturally people hesitated to accept this condition, but the Holeyas, nothing daunted, came forward ready to offer the desired heads; and as soon as the first head was cut off, the goddess, being pleased with the sincere devotion of the Holeyas, directed, out of her mercy, that tender cocoanuts might be offered in place of the heads. In this manner she was brought to Bannur. When directed to ask for a boon, the Holeyas begged of her to accept offerings of rice at their hands once a year. This was agreed to.

17. The next place visited was Malvalli. The Amritêśvara, Arkêśvara, Gangâ-dharêśvara, S'ârṅgapâṇi, Bîrêdêva and Mâri temples were examined. On the west base of the first temple 2 fragmentary records, 1 in Tamil and 1 in Kannada, were found. Several inscription stones in this town had to be excavated for procuring complete copies of the epigraphs. Over the lintel of the *sukhanîsî* entrance in the S'ârṅgapâṇi temple is a representation of the coronation of Râma with fine figures in mortar. In a shrine to the left in the *navaranga* is kept the *utsava-vîgraha* of the Narasimha temple at Mârehalli, a village about a mile from Malvalli. A Christian epitaph, dated 1869, was found near Kunnîrkatte. I hear that the inscriptions in the Malvalli Taluk had been copied before the Archaeological Department was formed. This very well accounts for the inaccuracy and incompleteness of many of the printed inscriptions of the taluk. Nor are there impressions available in the office to check the printed copies, the only solitary exception being Malvalli 31 out of a total of 122 records in the taluk. Almost every other printed inscription has appended to it the remark "further portion illegible," but on examination *in situ* a large number of them was found to be perfectly legible. A thorough re-survey of the taluk is therefore indispensable before a revised edition of the first volume of the inscriptions in the Mysore District could be issued.

The places surveyed in the neighbourhood of Malvalli were Mârehalli, Kannahalli, Emmadûr and Râgibommanhalli. The Narasimha temple at Mârehalli appears to be a structure of the close of the 10th century. In an old Kannada inscription, dated A. D. 1014, the temple is called Râjâśraya-viṇṇagaram. As Râjâśraya was a title of the Chola king Râjarâja (985-1012), we may perhaps conclude that the temple was founded by him or during his reign. Altogether 22 new inscriptions, 4 Tamil and 18 Kannada, were discovered in this temple. One of them is of some interest as being engraved on a festoon consisting of brass plates so fashioned as to resemble mango leaves. A new epigraph was also copied at Kannahalli. The inscription at Emmadûr, which is incorrectly printed as Malvalli 68, was correctly copied, the king mentioned in the record being Nitimârga Permânâdi.

18. I then proceeded to Sivansamudram and inspected the Ranganâtha, Sômêśvara, Vîrabhadra and Mâri temples. The first is a large structure in the Dravidian style but without a *gôpura*. The god, known as Jaganmôhana Ranganâtha, is very much smaller in size than the one at Seringapatam. The figure of the goddess Kâvêri is found here also (see para 7). The god is said to have been worshipped by Takshaka, the chief of serpents, whose image is kept in the last niche to the right in the *navaranga*. The figure, serpentine in the lower portion but human above, has four hands, 2 folded and 2 holding a discus and a conch, and stands on a high pedestal sheltered by its own 7 hoods. It is a fine figure, about  $2\frac{1}{2}$  feet high. There is also a well-carved image of Anjanêya, about 4 feet high, in the first niche to the right. No inscription was found in the temple. Sivansamudram is called Madhya-Ranga in contradistinction to Seringapatam and Srirangam, which are respectively known as A'di-Ranga and Antya-Ranga, all the 3 places on the banks of the Cauvery being presided over by the deity Ranganâtha. Seringapatam is also called Paschimâ-Ranga as being in the west in relation to the other two places. The Sômêśvara temple is also a large structure with a lofty and well executed *mahâdvâra*. The latter faces west, but the god inside faces east. There is also another plain, though lofty, *mahâdvâra* on the east; but this is now walled up. Two *mahâdvâras* for the same temple in front of and behind the god are not very common. The god Sômêśvara was the tutelary deity of the Ummattûr chiefs, who had their principal fortress on the island of Sivansamudram. In the *navaranga* of this temple are good figures of Gaṇêśa and Subrahmanya to the right

and left. The latter stands under a canopy formed by the 7 hoods of a serpent with only 2 hands, one of them holding a staff and the other resting on the hip. This is apparently the same as the Daṇḍāyudhapāṇi of the Kālamma temple at Seringapatam (see para 9). There are also figures of Sūrya and Chandra at the inner sides of the entrance. The central ceiling panel has a large figure of a fish,  $4\frac{1}{2}$  feet  $\times$  2 feet, sculptured on it. In the shrine of the goddess Minākshi is a fine four-handed figure, about  $4\frac{1}{2}$  feet high, with a discus and a conch in two hands, the other two being in the boon-conferring and fear-removing attitudes. An inscription in Grantha characters was copied in this shrine. In a small shrine in the *prākāra* is a seated figure in an attitude of meditation with rosaries, a Rudra-vaṇā and what looks like a book for its attributes, which perhaps represents Dakṣiṇāmūrti. The basement of the *garbhagriha* of the Sōmāśvara temple consists of about 30 inscribed stones, the characters used being Tamil. The inscriptions are fragmentary, which may be taken as evidence of the renovation of that part of the temple with stones brought from other structures. Two of these fragments are printed as Malvalli 112. But now all the 30 fragments have been copied. Only a few of them, however, can be pieced together. A lofty *manṭapa* supported by 4 pillars stands in front of the Ranganātha temple. Another *manṭapa* at some distance with 12 lofty pillars presents an imposing appearance. A large inscription stone was found buried on the road leading to the pumping station, but as no help could be had from the Jahgir authorities in the matter of getting the stone excavated, the epigraph was left uncopied. Judging from the size of the stone, the inscription must be a pretty long one. It deserves examination. The English inscription, which records the completion of the bridge over the Cauvery here in A. D. 1832, was copied. Two inscriptions were found in the Māri temple, 1 in Tamil and 1 in Kannada, on a slab built into the ceiling. The hill to the west of Sivansamudram is known as Prētanabēṭṭa, because, according to tradition, it was here that Rāma offered *piṇḍa* or balls of meal on hearing of his father's death.

19. From Sivansamudram I went to Talkād, inspecting on the way Belakavādi and Boppagaṇḍanapura. Three new records were copied at Belakavādi, two near the Māri temple and one near the Holagēri or quarters of the Holeyas. The *matha* of Maṇeśvāmi at Boppagaṇḍanapura was visited. It has a hall supported by lofty ornamented wooden pillars, with paintings on the walls representing scenes from the Rāmāyaṇa and Śaivapurāṇas. The Svāmi is a member of the Ariasu community, aged about 25 years, who was seated with a shiri on along with his mother who appeared to command much influence. He has, I am told, a very large number of disciples and is in receipt of a respectable income. A large number of *goddiges* or tombs was found to the east of the village, as also at Muṭṭanahalli. In fact there are several villages in this taluk and elsewhere containing *goddiges* of Maṇṭeśvānis, which are objects of worship. At Talkad the Vaidyāśvara, Pātālāśvara and Maralāśvara temples, containing three of the well-known *patashiliges*, the remaining two being Arkēśvara at Vijayāpura and Mallikārjuna at Muḍḍakulore or Beṭṭahalli, were

Talkad temples.

examined. The Vaidyāśvara temple is a handsome structure, built of granite, in the Dravidian style. It faces east and has the outer walls ornamented with sculptures. The *drārapāṭukas*, about 10 feet high, are the tallest that I have seen in the temples of the State. The sculptures on the outer walls consist of miniature turrets, pilasters and figures of gods, etc. There is a fine porch in front of the south entrance with two sculptured pillars; and two beautiful pilasters, resembling those of the Sōmāśvara temple at Kurudumale (last year's Report, para 48), at the sides of the *drārapāṭukas* of the same entrance. In the *prākāra* there are figures of Dakṣiṇāmūrti and Śaktigaṇapati, the latter excellently carved with his consort seated on the lap. This figure is rather rare. There is also a large unfinished figure of Śubrahmaṇya lying in the *prākāra*. The *manṭaranga*, which consists of 12 *ankas*, has ordinary ceiling panels except the central one which is carved with figures representing Śiva-līlas. There is a big seated figure of Sarasvatī with a large nimbus in the *netranga*. The goddess of the temple, known as Maṇōnmanyambā, is a fine figure, about 5 feet high, holding lotuses in two hands, the other two being in the boon-conferring (*varada*) and fear-removing (*abhaya*) attitudes. The *mahā-dvāra* is either a later structure or has undergone renovation as evidenced by the fragmentary nature of the inscriptions on it. The fragments printed as T.-Narsipur 6-12 are here. No. 6 was found to consist of 3 separate fragments, lines 1-7

forming one fragment and lines 8-11 and 12-13 forming the other two. Numbers 6 and 7 are on the west wall of the *yāga'sāle* and No. 8 contains only the first two lines of the upper fragment on its north wall. Several more Tamil fragments were copied at the *mahādvāra* as well as one on the south wall of the Panchalinga shrine to the east. Two Kannada inscriptions were also found in the temple, 1 in the shrine of Bhōgēśvara to the right and 1 on the pedestal of the metallic image of Tāṇḍavēśvara. It is strange that the Vaidyēśvara temple does not possess any old inscription, though the *Sthalapurāṇa* attributes a very great antiquity to it. The Pātālēśvara and Maralēśvara temples appear to have been recently excavated. They say that many temples here are buried in sand. It was only a few years ago that the two temples, A'nandēśvara and Gauriśankara, were unearthed. Four fragmentary records were found on the outer walls of the Pātālēśvara temple. One of these is an old inscription in Kannada of the Ganga period, the others being in Tamil. The A'nandēśvara temple is said to have been built by one Chidānandasvāmi, a contemporary of Hyder. A story is related of the Svāmi that he once crossed the Cauvery in full flood seated on a plantain leaf and that Hyder who witnessed the miracle greatly honored him and made a grant of land for the temple founded by him. A Tamil inscription was copied at this temple as also one in Kannada at the Gauriśankara temple. The latter epigraph tells us that this temple was built during the reign of the Mysore king Chikka Dēva-Rāja-Odeyar (1672-1704).

20. Among the other temples at Talkad, the Vaikunṭhanārāyaṇa, which contained T.-Narsipur 15 and 16, is no longer in existence, having been dismantled some time back with the object of rebuilding it in some other place. Not a vestige of the temple is now left on the site. A small shrine for the god was built by some one to the north of the travellers' bungalow with some of the old materials, but being left in an unfinished state by his death, the image is now kept in the Anjanēya temple. An inscription was found on a slab built into the wall of this shrine, which appears to have belonged to some Jaina temple. Another was copied near the ruined Kāḷamma temple. The site on which a Jaina temple once stood has now become a private garden attached to a house and the images were, I hear, removed to Mysore. Two old inscriptions were discovered near the Gaṇēśa temple, one of them, dated A. D. 933, being the oldest now available at Talkad, if we leave out the earlier record of the place, namely, T.-Narsipur 1, which is now in the Jubilee Institute, Mysore. At Dāsikere Oḍḍu near the same temple were copied 4 Tamil fragments, 2 of them being portions of Rājādhirāja's inscriptions. T.-Narsipur 19, which is said to be in the Vīrabhadra temple, was not found. The two figures in front of this temple, standing one behind the other at an interval of a few feet with folded hands and armed with bows and arrows, are said to represent the hunters T.ḷa and Kāḍa after whom, according to the *Sthalapurāṇa*, the place was named Talkad. The *mutha* in front of this temple is supposed to be built over the spot where the body of the wife of Tirumalārāya, the last Vijayanagar Viceroy at Serinapatam, was cremated. It was she that uttered the well-known curse and died here. The original of T.-Narsipur 20, which is printed from an incorrect copy supplied by the villagers, was found behind the Kaḷibasava temple and correctly copied. But T.-Narsipur 21 and 22 are not forthcoming. There is a Lingayat *mutha*, known as the Hattikeri *mutha*, near this temple. An inscription was also found near the Anjanēya temple. Several records of the place register grants to a temple named Rājarājēśvara which is not now in existence. It may have been founded by the Chola king Rājarāja or built during his reign. We have an inscription of this king at Taḍimālingi. In fact Talkad itself was named Rājarājapura after him. The large number of inscribed stones strewn over the place and put to various uses bears testimony to the existence at one time of several more temples at Talkad. And it is quite possible there are also many buried under sand.

21. The Kirtinārāyaṇa temple is the only structure at Talkad which is built in the Chalukyan style. It is, however, mostly buried in sand, only the tower over the *garbhagriha* and the top of the front portion being visible. The sanctum near the entrances is removed so that people may enter into the temple. The temple consists of a *garbhagriha*, a *sukhanāsi* and a *navaranga*. The figure of Kirtinārāyaṇa, about 8 feet high, is well carved and stands on a high pedestal. It holds a discus and a conch in two hands in front, the other attributes being a lotus and a mace. Such figures of Vishnu are known as Nambinārāyaṇa among the Śrīvaiṣṇavas. We have a similar figure in the Lakshminārāyaṇa temple at Tonnur near French Rocks. The pillars of the *navaranga* are well executed and all the beams without any exception are ornamented with either scroll-work or rows of animals or bead work. The



ceilings are mostly flat and oblong as in the Hoysalēśvara temple at Halebid, only 4 of them being deep and artistically executed. The *navaranga* has now only two entrances, one in the east and one in the north with verandas on both sides. It had also an entrance in the south with verandas, but this has been walled up and converted into a cell for the goddess, whose temple in the south-west of the *prākāra* lies buried in sand along with the *prākāra* itself. The north entrance is known as *Scargala bāgilu* or heavenly entrance as in the Kēśava temple at Belur. The *navaranga*, which appears to have been originally left open as at Belur (last year's *Report*, para 28), has subsequently been walled up with brick and mortar. These walls conceal the inscriptions on the sides of some of the pillars. There are 2 niches at the sides of the inner entrance, one of them containing a standing figure of Vishvaksēna and the other being empty. Standing figures of Vishvaksēna are uncommon. There are also stout seated figures of S'āṭhakōpa and Lōkāchārya in the *navaranga*. The former was a saint, also known as Nammālvār, who composed the Tamil work called Tiruvāymoḷi. The latter was a great theologian, who flourished in the early part of the 13th century. Three new Tamil records were discovered on the walls and pillars. A few more were also found on other pillars, but these are fragmentary, the portions on the sides of the pillars being concealed, as I said above, by the newly erected wall. An important correction was made in T.-Narsipur 3. There is nothing in this record to support the theory of the derivation of the word *Karṇāṇa* from the Sanskrit words *karṇa* and *āṇa*. It merely tells us that Sarasvatī-kaṇṭhābharaṇa-dēva was the name of the poet who composed the verses of the inscription. The record is engraved in beautiful Grantha characters. But it is to be regretted that an unfinished Kannada inscription incised on it renders the first line partly illegible. The tower of this temple, though built of brick, is in plan exactly like the stone towers of Chalukyan temples. The *mahādēvara* in the east which, I hear, had no *gōpura*, is now buried in sand. The *ut-tara-vigraha* of Kirtinārāyaṇa has been removed from the temple and kept in a house at some distance for greater safety. The stone containing the inscription, T.-Narsipur 5 stands to the right of this house. Parts of the stone have scaled off and the middle portion from top to bottom, both in front and on the back, is rendered illegible owing to the oil that is constantly poured over it in the belief that some of the oil in contact with the stone, when rubbed on the abdomen of a parturient woman, has the power of inducing an easy delivery.

22. So far only the interior of the temple has been described, the sand dunes around the temple preventing us from getting a glimpse of the exterior. A close examination of the temple led me to think that there might be inscriptions on the outer walls and the basement, but these could only be got at by the removal of the dunes. The magnitude of the task to be done, the length of the stay to be made and the heaviness of the outlay to be incurred, all combined, however, to dissuade me from attempting excavations on a large scale in view of the problematical nature of the result. But an old servant of the temple assured me of the existence of an inscription on the steps in front of the east entrance. So I made up my mind to have this portion at least excavated. The work went on for two days and on the 3rd day a Kannada inscription on the steps was exposed. The top lines of a Tamil inscription also revealed themselves on one of the pillars. Encouraged by this result, I continued the excavations near the pillar till a portion of the inscribed basement of the temple was reached at a depth of about 15 feet. The epigraph was in two lines. The exposed portion of the 2nd line referred to the consecration of the god Kirtinārāyaṇa by Vishṇuvardhana. It was thus a record of very high value historically and I resolved upon procuring a complete copy of it. The digging was carried on vigorously with a large number of coolies, both male and female. Removing the whole sand was out of the question as it would involve an expenditure of several thousands of rupees. I therefore hit upon the plan of cutting a narrow passage by the side of the temple to allow of the inscription being copied and estampages prepared. But this was not an easy task, as the passage became refilled in a short time with streams of sand from the adjacent heaps. The work was however, persevered in, till we came to the end of the inscription near the north entrance. More than half of the record, which was to the right of the east entrance, had yet to be exposed. But very serious difficulties confronted us here. The sand dunes to the south of the temple were nearly 50 feet high and sloped towards it. No sooner was the passage made than it became refilled by the

subsidence of the superincumbent heaps. Planks were used to prevent the upper sand from falling, but they were of no use whatever. We had therefore to remove the whole of the upper layer of sand to the south of the temple before attempting to cut a passage. Water was also continually poured over the sand hill to prevent a possible slip over the coolies working below. In spite of these precautions 3 coolies were about to be engulfed in sand owing to the unexpected slip of a big upper heap. On several occasions the passage made with the greatest difficulty in the morning was filled up in the afternoon, so that the digging had to be done over again. In the face of these almost insuperable difficulties the work was proceeded with, exposing day by day further portions of the record, till at last the beginning was reached near the south entrance. Several more epigraphs also came to light one by one. It was necessary to be very alert in copying, and taking impressions of, the epigraphs or portions of them as soon as they were exposed. Because unexpected slips soon blocked the passage and we had to wait for hours together for a favorable opportunity. At the place where the beginning of the epigraph was revealed the sand bank was more than 20 feet high and with all our alertness and promptitude our attempt to copy the portion was frustrated more than once. It was indeed tantalising to be in full view of the inscription and yet not to be able to procure a copy of it. Success, however, attended our persistent efforts at last. The excavations were carried on for 14 days and 12 inscriptions in all, 8 in Tamil and 4 in Kannada, were brought to light. Of these, the one relating to the consecration of the god by Vishnuvardhana is the most important. It is a long inscription engraved in Grantha characters with a poetical introduction in Sanskrit. It tells us that the king, having rooted out Adiyamān, the Chola Viceroy, took possession of Talkad and set up the god Kīrtinārāyaṇa in A.D. 1117. This was also the year in which he set up the god at Belur. Tradition attributes to him the consecration of 5 images of Nārāyaṇa at different places, namely, Belur, Talkad, Melkote, Tonṇūr and Gadag, though according to one account Gundlupet comes in for the honor instead of Gadag. Hitherto there was epigraphical confirmation of the traditional account with regard to only one of the places, namely, Belur. The present inscription bears out the tradition with regard to Talkad also.

23. After excavation the features of the exterior of the temple revealed themselves to our view. The temple is Chalukyan in style, though there are no sculptures on the outer walls. A railed parapet runs round the front *maṇḍapa* with flowers in panels between single columns. At the north and east entrances are left on both sides only the bases on which 2 tower-like niches or pavilions once stood as at Belur and other places. The same appears to be the case at the south entrance also, though we did not excavate the whole of that portion. This temple deserves to be fully excavated and conserved. Altogether the number of new records discovered at this temple was 18. Old people of the place assured me of the existence of inscriptions to the right of the south entrance, near the temple of the goddess and the *maṭṭāḍṛāra* and at a place known as Vajjanadakatte. But all these are buried beneath sand-hills at a depth of not less than 40 or 50 feet and it is not easy to determine the exact spots in some cases. A trial is, however, worth making, and the work of excavation requires my presence here for at least a month. As I had already spent 18 days at Talkad in connection with the excavations and the inscriptions in and around the place, I had to reserve this work for future consideration in view of the work to be done in other taluks.

24. There is a Smārta *maṭha* of the Bhāgavata-sampradāya at Talkad, presided over by a *saṁnyāsi* of the name of Bālakrishṇānanda-svāmi. A village named Koppāḷa, a few miles from Talkad, belongs to this *maṭha*; and from this circumstance the *maṭha* is sometimes called Koppāḷa *maṭha*.

The Koppāḷa *maṭha*. The Svāmi is said to be descended in spiritual succession from Padmapādāchārya, the immediate disciple of Śaṅkarāchārya, the three Svāmis that came after Padmapādāchārya being Vishṇusvāmi, Kṣhīrasvāmi and Krishṇānanda-svāmi. In apostolic succession to the last, after a long interval, came Abhinava Bālakrishṇānanda-svāmi, whose disciple was Bālakrishṇānanda-svāmi. The disciple of the latter is the present Svāmi. The god worshipped in the *maṭha* is Gopālakrishna. The agent of the *maṭha* showed me a manuscript containing the *Ṣṭhāpurāṇa* and certain quasi-historical matters relating to Vijayanagar, the Talkad chiefs and the Mysore kings. He also gave me two palm leaves containing copies of two inscriptions which register grants to the *maṭha* by



Mâdhavamantri and by a Talkad chief named Chandrasêkhara Oḍeyar in S'aka 819 and 916 respectively. The former inscription is printed as T.-Narsipur 47. There is an *anikat* or dam across the Cauvery near Talkad which is known as Mâdhava-mantri-katṭe, the Mâdhavamantri who built it being supposed to be Vidyâranya. The manuscript referred to above contains a verse giving S'aka 816 as the date of the construction of the dam by Mâdhava-mantri, nearly 500 years before Vidyâranya's time! The verse runs thus—

S'âkê shôḍaśa-misritâshṭa-śatakê hy A'nanda-samvatsarê |  
 Vaiśâkhê sita-saptamî-Bhṛigu-dinê lagnê cha simhodayê ||  
 sêtum Mâdhava-mantri-râṭ Karivanê' badhnât Kavêrâtma-jâm |  
 pratyutthâm udadhim Daśâsya-ripuvad dēva-dvijânâm kṛitê. ||  
 (Kari-vana = Gajâranya = Talkad).

The Mâdhava-mantri who built the dam is probably identical with the Mâdhava-mantri of the Goa plates (see *Report* for 1909, para 91), who was a contemporary of Vidyâranya. With regard to the Talkad chiefs, the manuscript informs us that the first chief Sômarâja Oḍeyar, who received a few districts as an *umbali* from Vidyâdēva-Râya of A'negondi, ruled from S'aka 785 to 837! It was the second chief, Chandrasêkhara Oḍeyar, who is said to have ruled from S'aka 838 to 915, 78 years, that made the grant to the *maṭha* in S'aka 916. Other Talkad chiefs are stated to have reigned for 91, 86, 84, 76, 85 and 87 years each. The above statements are enough to show the worthlessness of such manuscripts for historical purposes.

25. During my stay at Talkad, the *jâtre* of Baṇḍarasamma was celebrated.

A *jâtre*.

Baṇḍarasamma is a village goddess whose temple is situated opposite to the travellers' bungalow. There are also several other seated female figures in the temple, which are said to be her associates. On the first day three country carts with solid wheels, adorned with flags, festoons, etc., are driven through the village with different pairs of bullocks yoked to them at short intervals. These carts are sacred to the goddess and are not allowed to be used for any other purpose. After the *jâtre* is over they are preserved in some safe place to be taken out again at the next *jâtre*. In fulfilment of vows taken hundreds of people bring new pots and prepare *made* (i.e. rice boiled with jaggory) in the temple compound and the adjacent fields for the goddess. On seeing the carts they offer the *made* to the goddess and carry home the pots with their contents for distribution as *prasâda* among the members of their families. On the second day thousands of people carry torches and move around the temple in the small hours of the night also in fulfilment of vows. The *utsava-vîgraha* is brought in procession. By that time people have in readiness for sacrifice numbers of sheep, goat and fowl, and, as soon as the *tummadi* or worshipper of the goddess sprinkles *tîrtha* or holy water on the victims, their heads are cut off and the carcasses are at once removed by the owners to their houses. All this takes place before sunrise. The procession with torches is a very fine sight. On the third day a large pit is sunk at some distance in front of the temple and filled with water. People dance in joy around the pit and throw their friends into it in merriment. This sport is kept up the whole day and the *jâtre* ends.

26. It may not be out of place to give here in brief the Purânic account of

*S'ula-prâṇa*.

Talkad as found in the manuscript of the Koppâla-maṭha (para 24.) Sage Sôma-datta and his disciples were directed by the god Viśvēśvara of Kâśi to go to Siddhâranya-kshêtra and perform penance there. On their way they were attacked and killed by wild elephants; and, as their last thoughts were about the elephants that killed them, became elephants themselves. Meanwhile the god Viśvēśvara, accompanied by Maṇikarnikâ, came over to Siddhâranya-kshêtra and abode at the foot of a *s'almali* or silk-cotton tree. Maṇikarnikâ became Gôkarṇa-tîrtha. Sôma-datta and his disciples, now metamorphosed into elephants, also came over to Siddhâranya-kshêtra, by virtue of their former penance. Every day they bathed in the Gôkarṇa-tîrtha, plucked lotuses from there and threw them at the foot of the silk-cotton tree. Two hunters, named Taḷa and Kâḍa, who observed this, began to fell the tree out of curiosity, when a stroke of the axe falling on the *linga* at the foot of the tree caused a stream of blood to flow from it. The hunters stood amazed, when a heavenly voice bade them to dress the wound with the leaves

of the tree. They did accordingly and the flow of blood ceased. Further, the blood that had flowed formerly changed into milk. As directed by the god the hunters drank the milk and instantly became members of the Pramatha-gaṇa or Siva's hosts; and the place was thenceforward known as *Talakāḍu* after their names. The elephants did likewise and were transported to Kailāsa, the place having acquired a second name, *viz.*, Gajāraṇya-kshêtra, after them. As the god treated himself for the wound caused by the hunters, he became known as Vaidyêśvara. The same god manifested himself as Arkêśvara on the bank of the *uttaravâhini* (flowing northward) Kâvêri and was worshipped by the sun; as Vâsukîśvara or Pâtâlêśvara on the bank of the *pârvatîvâhini* (flowing eastward) Kâvêri and was worshipped by Vâsuki, the king of serpents; as Saikatêśvara or Maralêśvara on the bank of the *dakshinavâhini* (flowing southward) Kâvêri and was worshipped by Brahma; and as Mallikârijuna on Sômagiri or Mudukadore-betta on the bank of the *paschimavâhini* (flowing westward) Kâvêri and was worshipped by Kâmadhênu or the cow of plenty. These five *lingas* represent the five faces of Siva. The positions of the *lingas* are given in the following verse —

Arkanâthas tu puratah Pâtâlêśas tu dakshinê |  
paschimê Sikatânâtha uttarê Mallikârijunah ||  
Vaidyanâthas tu bhagavân madhyê Kailâsa-nâyakah |

The day on which a visit to the five *lingas* confers the highest merit is specified in a verse which runs thus.—

Kârtikasyâsitê pakshê tv amâyâm indu-vâsarê |  
darśanam mōkshadam viprâh kiṭasthe cha divâkarê |

The Gôkarṇa-tîrtha mentioned above is a pond to the north of the Vaidyêśvara temple.

27. Besides the inscriptions mentioned in connection with the temples, there were also some others discovered at Talkad. One of these was in a mound in Kōtikanyādānam Narasinhacharya's wet land to the east of the village; 3 near Turukittipāla in the same direction; 2 in front of Pammadi Channabazavaiya's house; 1 in the *kōḍuḡi* field of Anjanêya, and 1 in the bathing *ghât* of the Mâdhavarâya canal. This canal is drawn off from the Cauvery near the Mâdhava-mantri dam and is said to have been made by Mâdhava-mantri himself (para 24). The bathing *ghât* is built of the architectural members of ruined temples. The same is the case with some of the bridges across the canal and elsewhere. Altogether the total of new records copied at Talkad was 50, of which 34 were in Tamil.

28. The villages surveyed around Talkad were Tadimâlingi, Kaliyûr, Mâvinhalli, Hemmige, Mudukadore or Beṭṭahalli, Vijayâpura, Akkûru, Jâlaballi, Marḍipura,

Kâvêripura, Hongalvâdi, Sargûr and Sônahalli. Two new epigraphs were copied at the 7th village, 3 each at the 9th and 12th, and 1 each at the 8th, 10th, 11th and 13th.

Tadimâlingi is called Jananâthapura in the inscriptions. The Janârdana and Mallikârijuna temples at the place were examined. The Chola inscriptions here gave much trouble owing to the basement on which they are engraved being deeply buried. Besides, it was very difficult to find out where the further portions of the records were continued. Around the above two temples excavation to a depth of several feet had to be made. Complete copies were thus procured of T.-Narsipur 3, 36 and 38. The further portion of T.-Narsipur 32 could not be found, though a thorough search was made. Six new epigraphs, 1 in Kannada and 5 in Tamil, were copied at the Janârdana temple and four Tamil ones at the Mallikârijuna temple. One more record was found in a field to the west of the village. At Kaliyûr 4 new inscriptions were discovered and T.-Narsipur 42 completely copied. The stone containing the important inscription T.-Narsipur 44, which gives an account of a battle in A. D. 1006 between the Hoysalas and the Chola general Apramêya, has at the top a panel, about one foot wide, containing sculptures of horsemen, warriors etc, representing a spirited battle scene. Four new records were copied at Hemmige, one of them being an inscription of the Ganga king S'rîpurusha. T.-Narsipur 50 and 51 were not found. Mudukadore gave us 15 new records, 7 in Tamil and the rest in Kannada. Of these 12 were found at the Mallikârijuna temple on the hill, 1 in Lōḍanna's field to the east of the village, 1 in the grove near Kaṇṇîrkatte and 1 near the tank bund. The hill is not

very high, but the temple on it with its *gōpura* presents a pretty appearance when viewed from below. The *linga* here, known as Mallikārjuna, is one of the *pancha lingas* of Talkad (para 26). In the *prākāra* is a *maṇḍapa*, said to have been built some 70 years ago, which is known as Chitra-maṇḍapa on account of the paintings on its walls, which represent scenes from the Śaiva-purāṇas. There are also Kannada passages explaining the scenes as well as labels giving the names of individual figures. A *jātre* on a grand scale is held here every year in the month of Māgha, at which many thousands of pilgrims from various parts of the country collect together. It lasts for 15 days, during which period an *āgamika* from Mysore discharges the duties of the officiating priest, though at other times a *tammaḍi* of the Lingāyet sect worships the *linga*. The image representing the consort of Tāṇḍavē'svara is brought from the Vaidyēśvara temple at Talkad and kept here during the *jātre*. On the last day a bull race takes place, the winner receiving a garland from the *archak* in the presence of the god. He has also the privilege of being taken to Ś'ripārvata in the Kurnool District. Excellent bulls are brought from various places to compete in the race. The village contains a large number of *maṇḍapas* built by charitable people for the accommodation of pilgrims during the *jātre*. The Arkēśvara temple at Vijayāpura was inspected. The *linga* of this temple is also one of the *pancha-lingas* of Talkad. In front of the temple is a small shrine containing a figure of Sūrya with lotuses in the two hands, flanked by two female figures armed with bows and arrows. The stone forming the roof of the Sūrya shrine has T.-Narsipur 28 on the under-surface and T.-Narsipur 29 on the back; while those forming the right and back walls have respectively T.-Narsipur 56 and 55 on them. T.-Narsipur 29 was found to be an inscription of Rājendra-Chola, with the Tamil introduction written in Kannada characters. Three new epigraphs were copied at the temple, one of them being an inscription of the Ganga king Ś'ivamāra, engraved on a slab built upside down into the west wall of the *garbhagrāha*. The left side of the slab is a little damaged, so that one or two letters there are illegible. There is a ruined fort to the south. A huge mud wall there is pointed out as having once formed part of a store-house. To the south of this wall was discovered another Ganga inscription of the time of Ereyappa. In another part of the fort were seen two Jina images lying half buried in the earth. I was told that a few other images from here were removed to Mysore. In the inscriptions the Arkēśvara temple is said to belong to Kinnagara, which is apparently identical with Kinnāgara, a *bichirākkh* or ruined village to the west. The name Peṇnagara, in contrast to Kinnagara, also occurs in them. This may perhaps refer to Talkad itself, situated only about 2 miles to the west. T.-Narsipur 57 and 58 do not belong to Vijayāpura, but to T.-Narsipur. Venkaṇanarasimhachārya, the Patel of Vijayāpura, who is a lineal descendant of Kōṭikanyādānam Venkatavaradachārya, the recipient of the copper grant T.-Narsipur 23 of Ś'aka 1535, gave me nine original Nirūps for examination. He also produced the above copper grant. Seven of the Nirūps were issued by the Mysore kings and two by the Belur chiefs. They mostly belong to the 18th century.

29. I then went to T.-Narsipur, inspecting on the way Mādāpura, Hiriyūr and Hosapura. A new inscription was found in the second village and another in the third. The stone containing the latter was almost completely buried in the earth and the work of excavation occupied nearly two hours. The Gunjānārasimha and Mūlasthānēśvara temples were inspected. The former is a pretty large structure in the Dravidian style with a *gōpura* and a fine four-pillared *maṇḍapa* in front. At the sides of the outer entrance two inscriptions were found on two lamp pillars. Near the *bali-pīṭha* in the front *maṇḍapa* are two richly ornamented figures on opposite pillars, wearing a beard and standing with folded hands, which are said to represent the Mūgūr chief and his brother who built that portion of the temple. A similar figure near the *mūhādevāra* is said to represent another Mūgūr chief who built the *gōpura*. In the *prākāra* there are several small shrines containing figures of Rāma, Krishna, Varadarāja, Aṇḍāl, etc. In the shrine of the goddess there is a fine figure of Hanumān to the right. The top parapet around the temple contains fine mortar figures of the *mūrtis* and *avatāras* of Vishnu with, in some cases, labels below giving their names. There are also figures representing the sports of Krishna. A few comical figures also occur here and there. On the south and west parapets are given nine different figures of Narasimha: one issuing out of a pillar, another fighting with the demon Hiranyakaśipu, another tearing out his entrails,

another in the posture of meditation, another with Lakshmi seated on the lap, another showing grace to Prahlâda, another with one arm round the neck of a woman—the label calls this *Sâlagittivallabha*, i.e., favorite of the midwife (?), another standing alone, and the last with eight hands having Prahlâda in front. The meaning of the seventh figure is not apparent. The same is the case with another figure on the south parapet which is seated with Hanumân's hand resting on the thigh and Lakshmana standing to the right with folded hands. The label calls this *Ekântarâma*. Twelve such labels were found on the parapet. The god of the temple is known as Gunjânarasimha, because he bears in the right hand between the thumb and forefinger a berry with its stalk of the *junjâ* plant (*Abrus precatorius*), which is supposed to indicate the superiority of T.-Narsipur to Kâsi by that much of weight in sanctity. Two more records were copied at the temple. To the left of the temple at a little distance is a small shrine containing a well carved image of Janârdana. To the west of it is a small building known as *Prahlâda-maṇṭapa* built in 1555. It is said that Janârdana had once a large temple and that on its going to ruin the materials were removed for building the kitchen of the Narasimha temple. A new inscription was found at the Mâlasthanêśvara temple, another at the Mâri temple and three more on the steps of the middle bathing *ghât*. A panel containing a seated Jina figure flanked by a Yaksha and a Yakshi was found lying in front of the Taluk office.

30. the places visited near T.-Narsipur were Tirumakûḍalu, Gargêśvari

Places near T.-Narsipur.

Sôsale, Benakanhalli, A'lgôdu and Nilsôge. The temples at the first village were inspected. The Agastyêśvara temple is a large structure.

In front of it is a lofty *torana* or gateway over which stand at both ends two lamp pillars with the necessary appliances for lighting lamps. There is also at some distance another lamp pillar, similar to but loftier than the above two, with an iron framework on the top for placing lamps which were once hauled up with iron chains found even now on the pillar but no longer in use. Agastyêśvara is a *saikata-linga* or *linga* formed of sand, with a cavity at the top in which there is always some water which, people say, represents the Ganges. When the cavity is filled, the excess water flows through an aperture below which is called the *nâbhi* or navel of the *linga*. The water is taken out of the cavity with a spoon and distributed among the devotees. It is said that Agastya, being desirous of worshipping a *linga*, directed Hanumân to bring one from the Narmadâ within one *muhûrta*, but the latter did not return within the appointed time. So, Agastya fashioned a *linga* out of sand and worshipped it. Soon after Hanumân returned with the *linga*, and, seeing what had happened, flew into a rage and resolved upon rooting out the *linga* of sand. But his efforts proved abortive, though a few marks of violence were left on the *linga*, the cavity at the top being one of them. The *linga* brought by him was apparently set up in another temple at the place known as Hanumantêśvara. In the *utrâranga* of the Agastyêśvara temple is a fine figure of Subrahmanya. There are also figures of Sûrya and Gaṇêśa. The latter, though mutilated, is being worshipped, I am told, in accordance with the wish of the god as revealed in a dream. In the *prâkâra* there is a figure of Aśvatthamârâyana, about 2 feet high, in a dancing posture with 8 hands—6 of them holding a discus, a conch, a mace, a lotus, a noose and an elephant-goad, the 7th raised like that of Tâṇḍivêśvara and the 8th in the fear-removing attitude—flanked by two drummers. There are also figures of the sheep-headed Daksha with 4 hands and of Dakshinâ-mûrti, seated in the posture of meditation with matted hair under a Baniyan tree, on a pedestal containing sculptures of the *saptarishis* or seven sages, the attributes in the 4 hands being a rosary, a book, a serpent and a Rudra-vaṇî. The goddess of this temple, known as Pûrnamangala-Kâmâkshi, is a very fine figure, about 4 feet high. Two new records were copied at the temple, 1 on the south wall of the *garbhagriha* and 1 on the pedestal of the *utsava-vigraha*, called Manônmani, of the temple of the goddess. A few fragments were also found on the east walls of the kitchen and the *prâkâra*. In the Virabhadra temple is kept a fine figure of Mahishâsuramardini, said to have been recently unearthed. A new inscription was also copied at the Hanumantêśvara temple. There are two more *lingas* besides Agastyêśvara in the Agastyêśvara temple, viz, Sômêśvara and Mârkaṇḍêśvara; these three, together with Hanumantêśvara and Gârgvêśvara of Gargêśvari, form the *pancha-lingas* of Tirumakûḍalu. Aśvattha-Nârâyana, i.e., Nârâyana in the shape of the holy fig tree, was visited. It is said that the tree has been

in existence from time immemorial and that it was originally worshipped by Brahma. Only one branch is now visible. They say that as soon as one branch withers, another puts forth leaves. The tree is surrounded by a large number of Nāga stones set up by people wishing for offspring. In the *prākāra* there are several images of Hanumān and a few *lingas*. One of the former is said to have been set up by Vyāsarāya, a Mādhva guru of the 10th century, who founded a *maṭha* at Sōsale, about 2 miles to the east, known as Vyāsarāya-maṭha after his name. He set up in all, according to tradition, 737 such images in various places. A few fragmentary inscriptions were found on the steps of the bathing *ghāt* to the west. The name Tirumakūḍalu is a corruption of Tiru-mū-kkūḍal, the holy confluence of the three, namely, the Kāvēri, the Kapilā and Sphaṭika-sarōvara, the last being a pond supposed to be situated in the bed of the Kāvēri. The Bhikshēśvara and A'nandēśvara temples on the other side of the Cauvery were visited and a new record discovered at the former. The latter is said to have been built by the same Sachchid-ānandasvāmi that built the A'nandēśvara temple at Talkad (para 19). The Gārgyēśvara temple at Gārgēśvari and the Janārdana, Honnādēvi and Virabhadra temples at Sōsale were inspected, but no inscriptions were found. Two inscriptions were copied at Benakanhalli, 1 in Tamil and 1 in Kannada, and one more at Nilsōge. In the Siddhēśvara temple at A'lgōḍu two slabs containing old records of the Ganga period, one of them of Śripurusha, were found built into the ceiling. There was also another inscribed stone built into the wall. In the Chennigarāya temple an old inscription was found on the basement. The image of Chennigarāya or Kēśava is well carved, the *prabhāraṇa* or glory being sculptured with figures of the 10 *avatāras* of Vishnu. Another old record was copied at the Basava temple. Similar records, but fragmentary, were also discovered in the houses of Puttaṭāje Urs and another individual. Two more were found near the tank, 1 on the sluice and 1 on a pillar. T.-Narsipur 69 is incomplete, breaking off abruptly in the middle of a verse. Below the inscription are sculptures representing a battle between two chiefs seated on elephants. A'lgōḍu appears to be a place of considerable antiquity seeing that almost all the epigraphs discovered there, though fragmentary, are engraved in characters of the Ganga period. The village was evacuated at the time of my visit. It is likely there are several other inscribed stones in the houses of the villagers put to various uses.

31. While at T.-Narsipur I paid a visit to the present Svāmi of the Vyāsarāya-maṭha, who was staying at Tirumakūḍalu owing to the plague at Sōsale, and requested him to send me for examination all the copper plates in the *maṭha*. The Svāmi kindly agreed to do so. I also asked the Amildar to assure the Svāmi that the plates would be carefully returned to him as soon as they were done with. After this assurance 13 plates containing 12 inscriptions in all were received. They are engraved in Tamil, Telugu, Nāgarī and Kannada characters; 5 of them recording grants by the Vijayanagar kings, 1 by a Nāyak of Madura, 2 by the Sētupatis of Rāmnād, 1 by a Zamindar of S'ivagiri, 1 by a chief of Kōḷūr and 2 by guilds of merchants. None of these is printed. I also sent for the 2 sets of copper plates in the Taluk Treasury, T. Narsipur 64 and 94, for examination and checked the printed copies. The plates of No. 64, which measure  $10\frac{3}{4}$ " by  $5\frac{3}{4}$ ", are fashioned into rims at the edges to protect the writing. The seal does not bear any figure. The plates of No. 94, which measure 5" by  $1\frac{1}{2}$ ", are strung on a ring bearing a seal on which stands to right an animal looking like an elephant with a raised tail.

32. I then proceeded to Chāmarājanagar, stopping for a few hours at Mūgūr Mūgūr temples. The Dēśēśvara temple at Mūgūr is a large building with a fine *gōpura* and a lofty lamp pillar in front. Opposite to the south *nava-ratna* entrance stands in a niche on the wall a figure with folded hands, which is said to represent the builder of the temple. The *Pancha-līnga* shrines in the *prākāra* have well-carved door-ways and lintels. There is a well executed sugar cane mill in stone which was formerly used to get sugar cane juice for the *abhīshēka* or anointment of the god. A similar one, but rough in make, was also seen at the Vaidyēśvara temple at Talkad. A number of modern inscriptions on brass-plated door-ways, vehicles and bells was found in the Tibbādēvi or Tripurasundari temple. T.-Narsipur 88, which was found to be an old Jaina epitaph, was correctly copied. The top parapet round the temple contains mortar figures of various forms of Pārvati, Lakshmi and Sarasvati, as also figures of the *aṣṭa-dīkṣāpālakas* or regents of the directions, the 10 *avatāras* of Vishnu, the *Saptamâtrikâh*, etc., with labels below giving their names.

Several of the labels have, however, become illegible, the number of the legible ones being 57. In front of the temple is a beautiful *manṭapa* built in the Saracenic style in brick and mortar. It has 4 pillars joined together at each corner surmounted by ornamental arches and parapets and stands on a high base. The house of Dēvaraja Urs to the left of the temple is a quaint old structure. Two records, 1 in Tamil and 1 in Kannada, were copied at the Nārāyaṇa temple. Other discoveries in the village were an inscription on a *vīraḡal* near the entrance and another on the pedestal of the goddess in the Dubbalamma temple to the north.

33. The temples at Chāmrājnagar were inspected. The Chāmarājēśvara temple is a large structure in the Dravidian style built in 1826 by Krishna Rāja Oḡeyar III in memory of his father Chāma Rāja Oḡeyar. Inside there are 3 cells standing in a line, the central one having a *linga* named Chāmarājēśvara after Krishna Rāja Oḡeyar III's father, the left one a figure of Pārṇati named Kempananjanāmbā after his mother and the right one a figure of Chāmunḡēśvari, the tutelary goddess of the Royal Family. To the right and left in the *navaranga* there are 6 cells with *lingas* named after the 6 other queens of Chāma Rāja Oḡeyar. At the inner sides of the *navaranga* entrance are figures Sūrya and Chandra. Inside the *prākāra* there are small shrines all round containing images or *lingas*. The south shrines have figures of the 63 S'aiva devotees, the north ones figures of Siva representing his 25 *līlās* or sports and the west ones *lingas*, set up in the names of the king, his queens and other relatives. Every one of the shrines has a label over the doorway and every brass-plated door-way has an inscription on it. Altogether 50 such labels and 33 such inscriptions were found. Some of the *līlā-mūrtis* of Siva are well executed. In a shrine to the right are found statues as well as metallic figures of Krishna Rāja Oḡeyar III, his four queens and Nanjarāja Bahadur, standing with folded hands, with labels on the pedestals, the statue of the king having also a Sanskrit verse engraved on its pedestal. The top parapet round the temple contains mortar figures representing varieties of Gaṇēśa, etc., with labels below. Altogether 56 such labels were noted. Among other discoveries in the temple may be mentioned an inscription near the *mūhādvāra*, another on a beam over the Nandi-maṇṭapa and a few others on the *dhvaja-stambha* or flag-staff, doors, bells, etc. In the Virabhadra temple stands a big figure of Virabhadra with sword, shield, bow and arrow for its attributes. There is also a figure of Bhadrakālī, his consort, standing at the side with the same attributes. Such figures were also seen in the Gangāharēśvara temple at Srīngapatam (para 8). There is a seated figure of Pārśvanātha in the Pārśvanātha temple, with his Yaksha Dharanēdra seated in a separate niche and his Yakshi Padmāvatī standing in a separate cell to the left. The latter is said to have been brought from Terakanāmbi. There is also another standing figure of Pārśvanātha canopied by the seven hoods of a serpent, said to have been brought from Haralakōṭe. A new record was copied at this temple. Another in Tamil was found on the basement of the Lakshmīkānta temple, and one more on an oil-mill near the Chatra. The structure known as *janani-maṇṭapa*, built to commemorate the birth in A.D. 1774 of Chāma Rāja Oḡeyar, father of Krishna Rāja Oḡeyar III, at Arikōṭāra, the former name of Chāmrājnagar, has a pretty appearance with paintings on the walls and a flower garden in front. The pond known as Doddē Arasinakōṭa, which supplies drinking water to the town, was built by Kaṇṭhirava Narasa Rāja Oḡeyar (1538-1659) and named after his father-in-law Doddē Urs of Arikōṭāra.

34. The temples at Haradanhalli, a village about three miles from Chāmarājnagar, were visited. The village has a ruined fort and appears to have been once a place of some importance. The Divyalingēśvara temple is an old structure with a big *gōpura* and a stout lofty lamp pillar in front. The ceiling of the *mūhādvāra* has in the middle an oblong trough-like concave panel, which I have not seen in other temples. In the *navaranga* there is a fine figure of Virabhadra in a shrine to the right. Near the *dvārapālakas* is a large ceiling panel containing figures of *aṣṭalīkṇpālakas* with Tāṇḍavēśvara in the centre. At the right inner side of the entrance is a figure of Sūrya. In the *prākāra* there is a shrine of Sarasvatī. To the right of the shrine of Kāmākshi, the goddess of the temple, is a figure of Subrahmanya with only one face, seated on a peacock. The front ceilings of the *linga* shrines in the west have paintings, at least one hundred years old, representing scenes from S'aiva-purāṇas. One of the *maṇṭapas* in the *prākāra* is said to have been dismantled and the materials removed to Chāmrājnagar for building the



Janana-maṇḍapa (see previous para). The temple was apparently a very rich one, judging from the list of gold and silver vessels, jewels, precious stones, gold cloths, etc., which, as recorded in a *kaḍita* (i. e., a book of folded cloth covered with charcoal paste) produced by the shanbog, were carried away to the *tōshikkūne* or treasury at Seringapatam in A. D. 1787 by order of Tippu. The list includes even brass vessels, lamps and silk cushions. The same fate overtook almost all the temples in the State during the rule of Tippu. The *kaḍita* also contains copies of the inscriptions in the temple and supplies detailed information about the endowments made and the jewels, etc., presented to the temple by various persons. Altogether eleven new records were copied in the temple—five on the pillars, three in the Kāmākshi shrine, two on the pedestals of images and one on a trough. It was at this village that the Lingāyat guru Gōsala-Channabasava had his *maṭha*, where Tōṇṇaḍa Siddhalinga, another great teacher and author of the same sect, who flourished at the close of the 15th century, was initiated in the tenets of the Vīra-saiva faith. It is said that Chikka-Dēva-Rāja-Oḍeyar dismantled the *maṭha* and built the Gōpālakrishṇa temple with the materials. Some of the pillars in the latter have S'aiva figures on them. An inscription was also found on one of them recording a grant to the Lingāyats. The figure of Gōpālakrishṇa is well executed. In the *antecella* there are figures of Varadrāja, Ś'rinivasa, S'aṭhakōpa, Rāmānujāchārya and Viśhvaksēna, as also two standing figures of Lakṣmī in two separate cells. In a shrine in the *prākāra* are lying in confusion several figures of the Aḷvars or Ś'ri vaiṣṇava saints. A new epigraph was also found in Rāmanna's backyard.

35. From Chāmrajnagar I went to Gundlupet, inspecting Terakapāmbi on the way. The temples at Terakapāmbi, several of which are in ruins, were examined. The Lakṣmīvaradarāja temple is a large building with some well-executed pillars. The interior is pitch-dark; a slab or two in the roof may be removed with advantage and light let in by means of a raised skylight. The metallic images of the ruined temples and in some cases the stone images also are kept in this temple for safety. The present metallic image of the shrine of the goddess here bears an inscription stating that it was a present from Krishna Rāja Oḍeyar III, who is said to have removed the original image to the Prasannaakrishnasvāmi temple built by him at Mysore. The temple has metallic images of Child Krishna and Child Balarāma and of Yasodā suckling Krishna. In the Hanḍe Gōpālāsāmi temple the god is a fine tall figure canopied by the 7 hoods of a serpent. Usually the god is represented as standing under a *banne* tree as at Kaṁmanbādi (para 13). The Kāmaḥhadra temple is a large solid structure. At the sides of the inner entrance are two figures which are said to represent Hāṣaśāva-setṭi, the builder or restorer of the temple. The same figure is also sculptured on a pillar opposite the entrance. There is a huge trough here, measuring 1' x 3' x 4', carved out of a single stone. In the Sugriva temple there is a large figure of Sugriva, about 6 ft. high. The pillars of the veranda in front of the Hanumanṭa temple are beautifully sculptured. The stone images of the Kāmaḥhadra temple, now kept in the Lakṣmīvaradarāja temple, consist of seated figures of Rāma, Lakṣmāna, Bharata, S'aṭrugṇa, Sita and Vibhīṣaṇa. It is said that the metallic image with consorts of the Baṇḍikēri Ś'rinivāsa temple was also removed to the Prasannaakrishnasvāmi temple at Mysore and the metallic image with consorts of the Lakṣmīkānta temple at Mūtanūr Mallayyapura sent instead. An inscription, of 1489, in the Kāmaḥhadra temple records a grant of land to a temple of Aḷvār. There is a tradition among the Ś'ri vaiṣṇavas that the image of S'aṭhakōpa or Nannāḷvār of Aḷvārtirumagari in Thiruvellī District was kept at Terakapāmbi for some time. I am not sure if the reference is to this Aḷvār. The village has a ruined fort. Three new inscriptions were copied here—one on the north outer wall of the Lakṣmīvaradarāja temple, one near the Hanumanṭa temple and one near Rangasetṭi's field to the south.

36. The temples at Gundlupet were inspected. The Vijayanārāyaṇa temple is a small structure. The image, which is much smaller than those at Belur and Taikad, holds a tiny lotus with its stalk between the thumb and forefinger of the right hand. There is a tradition that this god also was set up by Viśhṇuvarḍhana. The images of the Paravāsudēva temple, now in ruins, are also kept here. Paravāsudēva is seated on the coils of Aḷśēsha with his consorts standing at the sides.

The goddess of the Paravāsudēva temple, which is a seated figure, is named Kamalavalli. The temple also contains figures of Ananta, Garuda, Vishvak-sēna, Hanumān and a number of Alvārs. The *utsava-vīgraha* of Paravāsudēva is a handsome figure, with the usual discus, conch and mace in the 3 hands, the 4th being in a peculiar attitude, neither boon conferring nor fear-removing, but slightly slanting with fingers joined and made a little concave. This attitude is called the attitude of granting deliverance to Brahma-kapāla and is said to be found nowhere else. The image is said to have been originally at Hastināvati. It was then removed to S'ivansamudram whence it was brought to this place. There is also another mutilated metallic image, called Varadarāja, which is said to have originally belonged to the temple of Varadarāja or Allāṁātha at Maddur and to have subsequently become the *utsava-vīgraha* of the Paravāsudēva temple. But owing to mutilation it was replaced by the other image. The consorts of the mutilated image are also said to have been taken to the Prasannakrishnasvāmi temple at Mysore. Three new records were copied at this temple—1 on a stone to the left of the front veranda and 2 on the pedestals of images. The Paravāsudēva and Rāmēśvara temples, situated about a mile to the east, are in ruins. The former was built by Chikka-Deva-Rāja-Oḍeyar in memory of his father who died here. It is a large structure of some architectural merit. The pillars of the *anaranga* are sculptured on all the 4 faces and the 4 pillars of the front veranda are beautifully carved with figures of lions with riders in front. The door-ways likewise show good work. The *muhūrtāra* is a lofty structure with verandas extending to a great distance on both sides. There is also a pretty large temple of the goddess to the left of the main temple. The Rāmēśvara temple close by also shows pretty good work. The inscriptions on its basement are engraved in excellent Kannada characters. Three new epigraphs were found here—2 on the south basement and 1 to the right of the east entrance. Gundlupet has a ruined fort. It is called Vijayapura in the inscriptions.

37. The last place visited during this tour was Nanjangud. The S'rikantēśvara temple here is a large building in the Dravidian style with a fine *gōpura* and a veranda in front supported by 8 huge but well carved black stone pillars. It appears that some of the shrines have been removed with their inscriptions with the object of giving more light to the interior of the temple. In the *anaranga* there are cells to the right and left, as in the temple at Channarājnagar, containing *lingas* set up by the queens and relatives of Krishna Rāja Oḍeyar III. There are also in a shrine, as there, statues as well as metallic figures of Krishna-Rāja Oḍeyar III and his four queens, standing with folded hands, with labels on the pedestals, the king's statue having also a Sanskrit verse incised on its pedestal. In the *prācīna* we have again, as there, shrines all round, the south ones containing figures, both in stone and metal, of the 63 devotees of Siva, the west ones *lingas* and the north ones figures of Siva representing his 25 *līlas* or sports. Many of the figures here are, however, much better carved than those at Channarājnagar. Pārvati, the goddess of the temple, is a fine figure, as is also Nārāyaṇa with his consorts. In a shrine in the north is a figure of Subrahmaṇya, the Dandayudhapāni variety (part 9), with a bare head, seated on a peacock and sheltered by the 7 hoods of a serpent, holding a staff in one of the two hands. Besides the 9 labels on the pedestals mentioned above, 20 modern inscriptions were found on brass-plated door-ways, vehicles, etc. The smaller vehicles are mostly made of silver and gold, some of them being artistically executed. The larger ones, such as the Gajaratha, Kālā and Turaga (horse), are fine pieces of workmanship. These have wheels and can be easily moved, the Gajaratha being drawn by an elephant. The larger vehicles are all gifts from Krishna Rāja Oḍeyar III. The top drumpet round the temple has mortar figures, as at Mugar and Channarājnagar, representing varieties of Gaṇapati, etc., with labels below giving their names. The total of such labels is about 55. An inscription of the 15th century was discovered on the *boti-pitha*. I returned to Bangalore on the 8th of March.

38. On the 29th of May 1912, I went to Mysore in connection with a meeting of the Board for the management of the Local Examinations to be held there on the 30th of May. While in Mysore I inspected all the temples in the town and also a



few places in the neighbourhood. In the Prasannakrishnasvâmi temple, which was founded by Krishna Râja Odeyar III in 1829, a dozen modern inscriptions were found on brass-plated door-ways, vehicles, silver vessels, etc. Labels were also found on the pedestals of metallic figures of gods, saints and sages, about 39 in all, the king's name being also given. We have likewise here in a shrine statues and metallic figures of the king and his queens with labels, 9 in number, on the pedestals. The Varâhasvâmi temple gave us 6 records, 3 on the pedestals of images and 3 on *prabhârales*, etc. One of them mentions Chikka Dêva Râja Odeyar (1672-1704) as the donor. The labels on two of the above images show that they belong to the Prasannakrishnasvâmi temple. Varâhasvâmi had been set up at Seringapatam by Chikka Dêva Râja Odeyar, but as the temple was demolished by Tippu, the image was brought to Mysore and set up again in 1809. The Varâhasvâmi temple is a fine structure, especially the shrine of the goddess, which has a finely carved door-way and well executed pillars. The towers show good work. In the *navarângas* there are stucco niches at the sides of the entrance. Four inscriptions were found on the vessels and jewels of the Lakshmîramanasvâmi temple. This temple was in existence before 1499, since an epigraph of that date found in Cole's Garden registers a grant of land to it. A few modern records were also found in the Kôte Venkataramaya, Triṇayanêśvara and Prasannananjundêśvara temples. In the garden below Doddakere, called Madhuvana, which contains the *brindâvanas* or tombs of the deceased members of the Royal Family, about 15 epitaphs were noted, but only one of them is dated. An inscription was also discovered on the ornamental stone cot kept in the Oriental Library. The cot, which measures  $7\frac{1}{2}$ ' by 6', is well carved and ornamented on all the four sides and has a flower in the middle of the upper surface. The legs, which are separate pieces about 2 feet high, are also well executed. It is said that the cot once belonged to Kempe Gouda of Magadi. Two sets of copper plates were procured, not, however, without some difficulty, from Gundal Pandit Lakshmanachar and Lakshminarayana Jois of Mysore. One of them is a long grant, consisting of 10 plates, issued by Chikka-Dêva Râja Odeyar in 1674; while the other, consisting of 3 plates, records a grant by Doddâ Dêva Râja Odeyar in 1665. I have to acknowledge here the assistance rendered by Messrs. Ketanahalli Narasimhachar and Kalale Rangasvami Iyengar in procuring the plates for examination.

39. The places that were visited near Mysore were the Châmunḍi Hill, Kukkarhalli, Tapasikoppal, Halê Bôgâdi, Cole's Garden and Belavatta. At some distance

Places near Mysore.

above the foot of the Châmunḍi Hill is a *matha* to the left, known as Annadânappa's *matha*, with a spring at the back. A new inscription was copied here. Further up is a huge bull, carved out of granite, and artistically executed with rich ornamentation. The figure, which is 23 ft. long, 10 ft. broad and 11 ft. high, is seated on a terrace facing south. The head is at a height of more than 15 ft. from the ground level. It is said that the bull was caused to be made in 1664 by Doddâ Dêva Raja Odeyar. The building of the steps, 1,000 in number, is likewise attributed to him. The Châmunḍêśvari temple on the top is a pretty large building with a fine *gôpura*. About 13 inscriptions were found on the temple vessels and jewels. One of the gold jewels, called Nakshatramâlîke, a present from Krishna-Râja Odeyar III, is of interest as having 30 Sanskrit verses inscribed on it. The inscription on another tells us that it was presented to another temple, namely, the temple at Uttanhalli. We have also here in a shrine statues of Krishna Râja Odeyar III and his queens with the names engraved on the pedestals. The king's statue, about 6 feet high, is well executed. In the *prâkâra* of the Mahâbalêśvara temple two old epigraphs of the Ganga period were discovered near a Bilva tree. Five inscriptions were also found on the temple vessels and brass-plated door-ways. Further discoveries were a Tamil record near the *mahâdêvâra* and a Kannada one on a rock to the south-west. The oldest record hitherto discovered on the hill was Mysore 1, of 1127. The two epigraphs now copied are at least 150 years older. The stone containing the inscription of the Châlukya chief Narasingayya, noticed in para 33 of my *Report* for 1908, was not found at Kukkarhalli. The villagers say that there was an inscribed stone in the Tôḍi's field to the west of the village and that it might lie buried in the bund of the canal newly dug in the field. There is, however, an impression of the record in the office. Manalevâdi, the village granted by Narasingayya in this inscription, is now a *bêchirâkh* village situated between Tapasikoppal and Kannêgaṇḍankoppal. The Îśvara temple at Halê Bôgâdi

was inspected. In the *navaranga* are figures of Bhairava, Durgā and Sūrya, the last flanked, as usual, by female figures armed with bows. There is also a slab here containing in the upper panel a figure on horse back with an uplifted sword in one of the hands, attended by an umbrella bearer; while the lower one has the figure of a pig attacked by dogs both before and behind. There is a small shrine to the north containing separate figures of *Saptamātrikāh*. Impressions were taken of the old inscriptions here, namely, Mysore 14 and 15. The inscription in Cole's Garden of Narasa, father of Krishna-Dēva-Rāya of Vijayanagar, noticed in para 66 of my *Report* for 1908, and the inscriptions at Belavatta, Mysore 5 and 6, were examined and impressions taken. The former records a grant in 1499 for the god Lakshmiramaṇa of Mysore (Maisūrpurāṭhivāsāya Lakshnikāntāya) and gives the name Maisūr just as it is pronounced and written in the present day. I returned to Bangalore on the 5th of June.

40. On the 24th of June I made a tour to Davangere and Tarikere Taluks to inspect the Hariharēśvara temple at Harihar and the Amritēśvara temple at Amritāpura. The former is a large temple in the Chalukyan style of architecture, built in 1224 by Pōlālva, a general of the Hoysala king Narasimha II. It has a *garbhagriha* or adytum, a *sukhanāsi* or vestibule, a *navaranga* or middle hall and a *mukha-mantapa* or front hall. The image of Harihara, which is about 4 feet high, stands without any *prabhāvala* or glory, the left half representing Vishnu with the Vaishnava attributes, the discus and conch and the right half Śiva with the Śaiva attributes, the trident and rosary. The head wears a crown on the Vishnu side and matted hair and a crescent on the Śiva side. The upper two hands rest upon two panels on both sides, the right one containing figures of Pārvatī and Gaṇapati and the left one figures of Lakshmi and Rishyaśringa. Some say that the image, having been mutilated by the Muhammadans, was immersed in water, being replaced by a smaller figure of the same kind, about 1½ feet high, called Chikka Hariharēśvara; and that subsequently it was pieced together and set up again, the smaller image being removed to the small shrine to the north-west of the main temple in which we find it now. The door-way of the *sukhanāsi* entrance has ordinary screens at the sides with pairs of *dvārapāṭakas* below, the left pair holding a discus and a conch and the right pair a drum and a trident. The *navaranga* has also entrances in the north and south in front of which are fine porches with good pillars, door-ways and ceilings. The pillars of the *navaranga* are well executed. The ceilings, though flat, are neatly and delicately carved with rows of lotuses, the central one being sculptured with fine figures of *aṣṭalīlāpāṭakas*. The middle space of the latter is now vacant, the panel containing a figure of Hariharēśvara which was there having been removed. It was this figure that was worshipped for some time in the temple, as stated above, and was subsequently set up in the small shrine to the north-west. The *mukha-mantapa* is a grand structure with three entrances in the three directions and a high veranda running all round. There are also two narrow entrances in the north and south at the ends of the *navaranga* front wall. This is peculiar. The ceilings are similar to those of the *navaranga*. Around the *mukha-mantapa* outside runs a railed parapet, about 5½ feet high. At the bottom of this comes a frieze of fine scroll-work with well-carved figures in every convolution; above this runs a frieze of elephants, horses and camels, with riders, horses or camels coming between elephants; above this again come figures between pilasters surmounted by miniature turrets and finally runs a rail with figures between double columns surmounted by a band of ornamental scroll-work with figures or flowers in the convolutions. Around the *sukhanāsi* and *garbhagriha* outside there are friezes of scroll-work, as elsewhere, and of swans. Above the latter at some interval come figures between pilasters with turrets above. Over the eaves runs round a parapet containing delicately carved figures of animals, men or gods, the majority consisting of figures of lions attacking elephants. The latter appear to be peculiar to the temples of this part of the country. The top parapet of the front *mantapa* has no sculptures now but only small uncarved blocks of stone, which may be supposed to indicate that the portion was either unfinished or subsequently restored. The Saracenic door-way said to have been made by the Muhammadans into the dome over the image of the god (*Epigraphia Carnatica*, Vol. XI., *Introduction*, page 32) is no longer in existence, having been removed when the temple was repaired. The *garbhagriha* has a tower built of brick and mortar and three ornamental niches on the outer walls in the

three directions with pairs of elephants at the sides. There are two *mahādvāras*, one opposite the east entrance and the other opposite the south porch of the *naravanga*. It is said that there was likewise a *mahādvāra* opposite the north porch; but now we have a cell of Kālabhairava in the porch with a fine door-way, which blocks the passage. The north porch has two narrow entrances in the east and west. On both sides of the east *mahādvāra* stand two ornamental lamp pillars built of separate pieces of stone with stands for lamps jutting out on all sides from the bottom to the top. The temple resembles in several respects the Kēdārēśvara and Kaitabhēśvara temples at Belgāmi and Kuppatur. To the left of the temple stands the shrine of Lakshmi, consisting of a *garbhagriha* and a front *mantapa*. The latter has three entrances and a veranda running all round inside. The ceilings are flat like those of the main temple except the central one which is about 2 feet deep with a big lotus bud in the centre. There are two niches at the sides of the door-way, one containing a figure of Gaṇapati and the other a Nāga stone. In the adytum we have instead of the original Lakshmi a marble figure of Mahishāsūramardini, about 1½ feet high, with eight hands, said to have been set up by Subēdār Lakshmana Hari during the time of the Peshwas. Around the *mantapa* outside runs a *jaḡati* or railed parapet, about 6 feet high, which has no friezes at the bottom, but has in the middle single pilasters surmounted by turrets and at the top a rail with flowers between double columns. The shrine has a fine tower built of brick and mortar. It is said that corresponding to this shrine there was a shrine of Pārvati to the right of the temple. This may be true as it is in conformity with the dual nature of the god.

41. A number of new inscriptions was discovered at the temple: one on the wall to the left of the entrance, two on the wall to the right, two on a huge wooden box in the *narthana-mantapa*, two on the left pillar of the south porch, one on the right pillar, one on the west base of the *garbhagriha*, one on a stone near the west outer wall of the Lakshmi shrine and one below Davangere 40. A few more were also found on the bells kept in the temple store-room. One more record was copied at the Durgi temple, which belongs to the *Pattāgaras*. Three sets of copper plates were procured from Saliika Chinnappa Tarkar of Harihar for examination. It appears that these were unearthed some years ago when digging the foundation of an old house site adjoining the fort wall. Two of them register grants by the Vijayanagar king Harihara and the third belongs to Deva-Rāya II. The records are fine specimens of Sanskrit composition. My thanks are due to Mr. R. Mahadeva Rao, retired Assistant Commissioner, for his help in getting these plates. The shanbog of Harihar, Srinivasa Sitarama Kulakaragi, showed me some old records relating to the temple, one of which says that Tipu broke the images (a large number named) of the temple, carried away its belongings and converted a portion of it into a mosque. The shanbog also gave me for examination 5 Marāṭhi *sanads*, 3 issued during the time of Peshwa Balaji Rao and 2 by Krishna Rāja Odeyar III, as also a brief quasi-historical account of Harihar compiled from old records in 1868. In Davangere 40 more than 50 lines have been newly copied. The structure which contained Davangere 4 and 47 has been demolished. The stone containing Davangere 41 lies on the ground broken into 2 pieces. Davangere 58 and 65 are not forth coming. The stones containing Davangere 50 and 59 have at the top a figure of Harihara as in the temple, flanked by Nandi and Gaṇaḍa on the right and left. The stone containing Davangere 39, about 15 feet high, is perhaps the tallest of the inscribed slabs that I have seen set up. Though the temple was built in 1224, the god of the temple is referred to in several earlier inscriptions. In the inscriptions Harihar seems to be called Kūḍālūr as being at the confluence of the Tungabhadra and the Haridra.

42. The Iśvara temple at Nanditāvare, about 8 miles from Harihar, was inspected. It is a small neat structure in the Chalukyan style. The *garbhagriha* and *sukhanāsi* are intact, but the *naravanga* has been restored with mud walls. The god is named Amritalingamānikēśvara in Davangere 69, of 1220. The temple appears to have been built at about that period. The lintel of the *sukhanāsi* door-way has a figure of Tāṇḍavēśvara in the middle flanked by Brahma and Vishnu on the right and left. In a niche to the left of this door-way is a good figure of Mahishāsūramardini. There is now no niche to the right, though a mutilated figure of Gaṇapati, which once occupied it, is lying there. Other figures found in the *naravanga* are Sarasvati and Saptamātrikāh to the right, and

Subrahmanya, Umamahēśvara and Nāgadampati to the left. In a cell to the left stands a fine figure of Vishnu, about  $4\frac{1}{2}$  feet high, flanked by 2 pairs of female figures, one pair bearing *chauris* and the other, pitchers. Beyond the female figures there is also on the right a figure of Garuḍa and on the left a figure of a man standing with uplifted hand with an elephant behind. The central ceiling has delicately carved figures of *ashtadikṣālakas*. Opposite the temple is a large Nandi enclosed in a shrine. The outer walls of the *garbhagrīha* and *sukhanāsi* have sculptures on them. A row of large figures, mostly mutilated, runs round in the middle. The figures are 35 in number, 14 being female. The gods represented are Siva, Gaṇapati, Virabhadra, Hanumān and the robed Dakṣiṇāmūrti with his companion Mōhini. Above this row is a fine cornice with bead work. Below the row of figures runs a delicately executed frieze of foliage, and between this and another similar frieze come finely carved figures of lions attacking elephants, etc., as in the top parapet of the Hariharēśvara temple at Harihar. There are also similar figures at the top, but they are roughly worked. Around the *garbhagrīha* are 3 fine niches in the three directions with turrets above and female chauri-bearers at the sides. The north niche has a broken figure of Durgā, the other two being empty.

In this temple is kept an ornamental wooden frame, named *Ele-chattu* mounted on small wheels and decorated with five knobs at the top. It is a board, about  $3\frac{1}{2}$  by 2', with ornamental borders and rows of small cavities all over the front surface. It is said that those who grow the betel vine, in order to guard the leaves against disease and insect-pests, vow to the god of the temple that they would worship the frame and give doles of rice, etc., to the *pūjāri*; and that in fulfilment of the vow they insert numbers of betel leaves in each cavity of the frame, tying at the same time large quantities of the same to the knobs at the top, and move the frame side-ways on the wheels. The number of leaves required for the purpose is above 2,000. After the *pūjā* or worship is over the leaves are said to be distributed among the villagers. They say the worship of the frame takes place almost every year.

43. From Harihar I went to Davangere. The Īvara temple at Ankeḍa, a village about 2 miles from Davangere, was visited. It is a small neat temple in the Chalukyan style, restored recently with mud walls and plastered. Originally it had 3 cells, though there are only 2 at present, the south cell being no longer in existence.

The north cell is now empty. The north cell has a *sukhanāsi* and a *nacāranga*. The *garbhagrīha* door-way is well executed and has a figure of Gajalakṣmi in the middle of the lintel. The *sukhanāsi* door-way, which is also good, has ornamental screens at the sides and a figure of Siva on the lintel flanked on the left by Vishnu and Subrahmanya and on the right by Brahma and Gaṇapati with *malharas* beyond these on both the sides. At the sides of the door-way are 2 fine niches with female chauri-bearers on either side, the right one containing a figure of Sarasvatī and the left one, of Malishāsoramardini. The left cell has the finest door-way in the temple. The ceilings are deep and show good work, 8 of them having on the circular under surface of the hanging central piece figures of *ashtadikṣālakas* in the particular directions, while the central one has a figure of Siva as Gajāsūramardana flanked by Brahma and Vishnu. The four pillars of the *nacāranga* are well executed with bead work and sculptures at the bottom. The latter are fine figures of gods and goddesses in niches under ornamental canopies. Beyond the *nacāranga* are verandas on both sides with three beautiful pillars on either side, the front pair being of special design rarely seen in other temples. Outside, a railed parapet, about  $4\frac{1}{2}$  feet high, runs round the front portion up to the plastered walls of the *nacāranga*. At some distance from the bottom runs a frieze of Yakshas, seated in niches, every alternate figure being placed a little inward. Above this comes a row of turrets. Above this again comes a rail with figures between ornamental double columns which are in a slightly slanting position. There are also ornamental bands above and below the rail. Opposite the temple is a fine Nandi in a shrine. A new inscription was discovered on the base to the left of the entrance. It is in praise of one of the sculptors named Bavōja. The temple appears to have been built in the first half of the 12th century. To the south-west of the temple is a small shrine containing a seated female figure, about 3 feet high, with 4 mutilated hands, which the villagers call Gangāmbikā. On an elevation close by is the temple of a four handed goddess known as Marāḍamma. At Davangere a new epigraph was copied at the entrance to the

<sup>A</sup>Anjanêya temple. <sup>A</sup>Ānekonda appears to have been a place of some importance at one time. Till recently small gold coins used to be picked up there after heavy rains. One of these was shown to me at Davangere by Sahukar Virupakshappa, the builder of the Chatram near the Railway Station. The coin was very small, weighing about 3 grains, with a caparisoned elephant on one side and a bird or foliage on the other. It probably belongs to the Pāṇdyas of Uchchangi, which is only 6 miles from Davangere.

44. I then went to Tarikere. At the entrance to Purnaiya's Chatram in the town are set up 4 pillars belonging to some temple and figures of two lions at the sides. The latter are well carved and are said to have once adorned the gate of the Tarikere Pālegār's palace in the fort, which is no longer in existence. The lions have one of their paws resting on a man who holds a sword. The Pālegār's palace in the town is an old dilapidated structure, which, I am told, was sold by public auction some years ago to some Sahukar in Bangalore. It has a tiled porch with a well carved wooden door-way and some old-fashioned wooden screens on the upper floor. Haleṃyūr, a village about 2 miles from Tarikere, was inspected and 2 new inscriptions discovered in the ruined Kêśava temple. The image of this temple appears to have been removed to Tarikere and set up in a small shrine newly built near the tank. From one of the newly found inscriptions at Haleṃyūr we learn that Tarikere, otherwise called Amarāvati-pura, was an *agrāhāra* brought into existence by Lakumarasa-daṇḍanāyaka, a general of Ballāla II (1173-1220), before 1180, the year in which the image of Kêśava was set up at Haleṃyūr.

45. The Amritêśvara temple at Amritāpura, about 6 miles from Tarikere, was visited. It is a very fine specimen of Chalukyan architecture, built in 1196, with some features which are unique in design and execution (see Plate I). It consists of a *garbhagrāha*, a *sukhanāsi*, a *navaranga* and a *mukha-mantapa*, and stands in the middle of an extensive courtyard enclosed by a stone wall, about 7 feet high, with *mahādvaras* in the east and west. The *garbhagrāha* door-way has a figure of Gajalakshmi on the lintel and small finely carved *dvārapālakas* at the bottom of the jambs. The *sukhanāsi* door-way has ornamental screens at the sides and fine figures of Manmatha and Rati on the jambs, the lintel having a figure of Tāṇḍavêśvara in the middle flanked by Brahma and Vishnu and by *mukaras*. All the 9 ceilings of the *navaranga*, which are more than 2 feet deep, are beautifully executed. The middle one has a round central piece depending from the top with a fine figure of Tāṇḍavêśvara sculptured on its circular under surface, while the one to its north has a finely carved conch-shell hanging down from the top. The remaining ceilings have lotus buds. The conch-shell is peculiar. To the right in the *navaranga* are figures of Gaṇapati, Saptamātrikāh, Sarasvati and Nāgadampati (*i.e.*, Nāga couple); and to the left, figures of Virabhadra and Subrahmaṇya. The 1st, 3rd and 4th are fine figures with rich ornamentation. The *navaranga* has also an entrance in the south with a fine porch. The *mukha-mantapa* is a grand artistic structure with verandas all round and the usual three entrances. It is connected with the *navaranga* by a porch, which has verandas on both sides and two well executed ceilings. Altogether there are 30 beautiful ceilings, each about 3 feet deep, in this hall. Some of them have labels on the sides below giving the names of the sculptors who made them. Among the names may be mentioned Malitama, Padumanna, Baluga and Malaya. Altogether fifteen such labels were copied. The verandas running round the hall have in the middle a frieze of flowers between pilasters. The pillars are polished and have a black shining surface. Outside the front hall runs round a *jagati* or railed parapet, about 6 feet high, with delicately carved turrets in relief and an artistic rail, about 2 feet wide, above them containing figures between single columns. Above and below the rail are exquisitely finished bands of scroll-work, the convolutions having in some places figures of animals, flowers, etc., the lower band also containing some obscene figures here and there. The rail here takes the place of the Purāṇic frieze in other temples. On the north or left side of the hall begin on the rail sculptures illustrating the story of the Bhāgavata-purāṇa, chiefly of its 10th *Skandha* which treats of the boyish sports of Krishna, the last incident illustrated being Kamsavadha or the killing of Kamsa. One of the sculptures represents Vasudêva, father of Krishna, as falling at the feet of an ass. This incident is not mentioned in the Bhāgavata but is based on a vulgar tradition, which says that Kamsa had kept an

ass near the room where Dêvaki, wife of Vasudêva, used to be confined with instructions that he should bray as soon as a child was born, so that Kamsa might be apprised of the occurrence and kill the child; and that, when the 7th child was about to be delivered, Vasudêva fell at the feet of the ass entreating him not to bray. The sculpture is worthy of note as showing that the tradition was current as far back as 1196, the year in which the temple was built. To the right of the north entrance begins the story of the Mahâbhârata, ending with the acquisition by Arjuna of the Pâsupatâstra from Siva. On the south or right side of the hall the story of the Râmâyana is completely delineated. The sculptures on the rail are all well carved. The turrets around the hall are of two sizes: the smaller ones flanked by pairs of lions come between the larger and add considerably to the beauty of the structure. To the left of the south entrance is a fine turret below which a man, standing under a canopy formed by the seven hoods of a serpent between two pairs of lions which attack elephants, stabs the lion to the right; and another near it with a creeper, perfectly natural, twining itself round the pilaster below. Around the *garbhagriha*, *sukhanâsi* and *navaranga* the outer walls have fine turrets, pilasters and perpendicular bands of scroll-work. The latter are rarely found in other temples of this style. The only other temple where I have seen similar bands is the S'ântiśvara temple at Jinanâthapura near Sravan Belgola. Around the *garbhagriha* in the three directions the turrets are flanked by pairs of scroll-work bands. The exterior of the wall opposite the north entrance of the *navaranga*, has a fine turret in relief flanked on either side by seven gradually receding scroll-work bands. The whole presents a charming appearance. Above the eaves, which are decorated with bead work, runs a parapet containing fine figures all round. The tower is sculptured with figures on all the sides. But in the three directions there are rows of protruding figures one over the other from the bottom to the top, surmounted by *siṃha-lalâṭas* or lion's heads. This too is peculiar. In front of the tower we have the Hoysala crest, adjoining which there is a very fine figure of Gajâsuramardana, carved out of black stone, with a *prabhâvale* containing figures of the regents of the directions. The original *kula'su* having disappeared, a brass one has been substituted. The front hall has gigantic drip-stones all round in place of the ornamental eaves of the other parts; and above the drip-stones runs a parapet with well executed figures, some of which have labels below. Figures of lions attacking elephants occur here and there as in the temples at Harihar and A'nekonda. Opposite the north entrance of the front hall is a structure in ruins, known as Sûle (the dancing girls') maṇḍapa, which appears to have been a *mahâdvâra* once. It is said that this was the passage through which the god was taken out in procession and that the dancing girls waited here to accompany the god. To the south-east of this is a small shrine in ruins containing a fine but mutilated figure, about 4 feet high, of Bhairava. To the right of the *garbhagriha* is a beautiful temple, also in ruins, said to be of Sarasvati, with elephants at the sides of the entrance. It has a *garbhagriha*, a *navaranga* and a narrow veranda in front. A fine *jagati* or parapet runs round the last. It is worthy of mention that a single beam, measuring  $24' \times 1\frac{1}{2}' \times 1\frac{1}{4}'$ , is carried over all the 4 pillars of the veranda. The door-way of this temple is an exquisite piece of workmanship. The stone *prâkâra* or compound wall is now in ruins. It had on the top all round thick stone discs, about  $1\frac{1}{2}$  feet in diameter, with rectangular bases, both in one piece, the outer faces being sculptured with fine figures of flowers, animals, gods, etc., in relief. This is another special feature of this temple. A few of the discs are in position, though most of them have fallen down. The *prâkâra* must have once presented the appearance of a veritable art gallery, seeing that the artistically carved figures are of various kinds and designs. About a dozen varieties were observed in flowers alone, some standing by themselves and some enclosed in fine geometrical figures such as squares and circles. The same was the case with the figures of animals. A new inscription was found at the east entrance of the front hall.

46. This temple is by no means inferior in workmanship to the temple at Halebid. Though not possessing a row of large figures and a large number of friezes as the temple there, it has some fine architectural features which are not there. The delicacy of touch and originality of design displayed here are admirable. The temple ought to be conserved and prevented from lapsing into further ruin. It is a pity that *pīpal* plants have rooted themselves over the tower and other parts. Arrangements have to be made to destroy these as early as possible by means of the scrub eradicator, as otherwise this gem of architecture will be no



more in a few years. The exterior of the front hall is disfigured by a number of rough stones used to prop up the huge drip-stones; these have to be replaced by dressed pillars. The roof has to be made water-tight by a coat of concrete where necessary. A compound wall is urgently needed. The old stone wall is already there; it has to be repaired and the top discs put in their places. The restoration of this wall will considerably add to the beauty of the temple. The employment of a watchman is also necessary. There is a well in the temple enclosure and persons visiting the place sometimes cook their meals, I hear, in the front hall. This ought not to be allowed. If the *Sûle-maṇṭapa* is made water-tight, people can cook there and the front hall will be saved from injury. I returned to Bangalore on the 2nd of July.

47. Pandit Venkannachar was sent out to Melkote to bring impressions of all the new inscriptions discovered there by me in 1907 and 1908 and also of a few printed inscriptions. He was also instructed to inspect a few villages in the neighbourhood where, I was told, there were some new records. He visited six villages in Seringapatam Taluk, two in Krishnarajpete Taluk and one in Nagamangala Taluk and copied nearly twenty seven new inscriptions. One of the printed inscriptions of Melkote, Seringapatam 93, of which an estampage is now available, takes us back to the time of Vishnuvardhana, with whose assistance Rāmānujāchārya is said to have built the Nārāyaṇasvāmi temple. Ten of the inscriptions brought by Pandit Venkannachar are epitaphs, mostly dated in the first half of the 19th century, found on the *brīhādaras* or tombs of Sepoys at French Rocks, the language used being Tamil or Telugu.

48. T. Namassivayam Pillay, the Photographer and Draughtsman of the office, brought impressions of three new records from Halebid, where he had gone to take photographs of the temples. The stones containing these records were under water at the time of my visit to Halebid. He also brought an impression of a new epigraph at Aḍugūr near Halebid.

49. Other records examined during the year under report were three sets of copper plates. One of them, received from Annayyasetti of Guṇmaredḍipura, Srīnivāspur Taluk, is an important Ganga record, issued in the 4th year of Durvinita's reign. I am indebted to Mr. G. Venkoba Rao of the Madras Archaeological Department for giving me information of the existence of this grant. The second set was received from the Amildar of Hole-Narsipur, who discovered it in the possession of Pūjāri Kangaiya of Gavisomanhalli, Hole-Narsipur Taluk. The third was found by me in the possession of a beggar, named Sitārāmā Bairāgi, who belongs to Chingarahalli, Devanhalli Taluk.

50. Altogether the number of new records copied during the year under report was 535, exclusive of labels below figures in stone, copper or mortar and inscriptions on a number of temple bells, which together make a total of 400. Of the 535 records, 433 belong to the Mysore District, 27 to the Chitaldrug District, 18 to the Kolar District, 5 to the Hassan District, and one each to the Kolar and Bangalore Districts. According to the characters in which they are written, 91 are in Tamil, 14 in Telugu, 11 in Nagari, 5 in Marathi, 1 each in Persian and English, and the rest in Kannada. In almost every village visited the printed inscriptions were also checked by a comparison with the originals. Complete and accurate copies have thus been procured of a large number of them, especially in the Mysore District.

51. My thanks are due to Mr. Rajakaryaprasakta Rao Bahadur D. Shama Rao, Superintendent, Mysore Revenue Survey, for sending me transcripts and translations in Kannada of the Marāṭhi *sanads* received from Srīnivasa Sitarama Kulakarani, shanbhog of Harihar, (para 40).

52. In connection with the revised edition of the Coorg volume of inscriptions, which he is bringing out in England, Mr. Rice sent to me for decipherment estampages of two inscriptions found at Bhāgamāṇḍala and Pālūr (Coorg 8 and 9). The task of decipherment involved considerable labour extending over several days, at the end of which transcripts and tentative translations of the records were sent to Mr. Rice. The first epigraph tells us that while Mechpuṇḍi Kunniyarasan was ruling the *nāḍu*, Bodharūpa Bhagavarasana of the assembly of Purushōttama gave a copper plate grant, apparently to the temple of Mahādēva. The second informs

us that a 'silā-'śāsana was set up for the god Mahādēva by Bôdharûpa Bhagavara-pālayya, no doubt the same as the one mentioned in the first, and adds that he was a disciple of Avidyāmṛityu-bhaṭṭāraka of the assembly of Purushôttama. The inscriptions are not dated, but may belong to about the 12th century. The characters of the records are a mixture of Grantha, Malayālam, Tamil and rarely Vatteluttu. The language, though mostly Tamil, has some Tulu and Malayālam words, besides a few which are used in a technical sense on the West Coast. Nearly a half of both the records consists of peculiar imprecations not met with in other inscriptions. The Pālûr inscription says that the grant is placed under the protection of the S'rivaishnavas, the Vaḷanjiyar (merchants) and the "armed several thousands," of the 18 countries, and of the Brahmans of the 18 nâdus.

#### Office work.

53. Besides the gold coin examined at Davangere (para 43), 830 coins, consisting of gold, silver and copper, received from the Deputy Commissioner, Shimoga, were examined. These were found to consist of Vijavanagar coins of Krishna Dēva Râya, Achyuta-Râya and Sadâśiva-Raya, Mysore coins of Hyder, Tippu and Krishna-Râja Odeyar III, and coins of the East India Company. There was also a solitary Virarâya *paṇam* of the West Coast.

54. The printing of the Kannada texts of the revised edition of the Sravana Belgola volume was completed. The Roman portion was in the press. The printing of this was not taken in hand owing to the accented letters not having arrived from England. The translations were being got ready for the press.

55. The printing of the revised edition of the Karnâṭaka S'abdânûśāsanam has made some progress during the year, 64 pages having been printed. A portion of the revised copy of the S'abdânûśāsanam, consisting of 32 printed quarto pages, having been somehow lost in the press, the work of revision had to be done over again at considerable inconvenience.

56. The work in connection with the General Index to the volumes of the Epigraphia Carnatica made fair progress during the year, words beginning with the letters D to L having been written out and made ready for the press. There was, however, some interruption caused by the absence of the temporary clerk for a period of 5 months, being the interval between the expiry of the sanctioned period of his services and his re-entertainment according to a subsequent Government Order.

57. The Photographer and Draughtsman prepared photographs and facsimiles of a number of copper plates and coins. He accompanied me on tour to the Mysore and Chitaldrug Districts, took photographs of a large number of temples and sculptures, and sketched the plans of a few temples. He went to Halebid and took photographs and sketches of several architectural details of the temples there. He went out on tour in connection with the Ethnographic Survey and prepared a number of photographs for that department. He developed a large number of negatives brought from tour and printed photographs.

58. The Architectural Draughtsman completed 7 plates illustrating the temples at Sravana Belgola, Chaṭachāṭahalli, Halebid, Hârnahalli, Kôramangala and Jâvagâl. He went to Halebid and took sketches of the temples there in connection with the architectural portfolio. He was engaged for over a month on the special work of drawing in color the *Gaṇḍabêruṇḍa* jewels of the Palace.

59. A list of the photographs and drawings prepared during the year is given at the end of this part of the Report.

60. During the year under report the following works were transcribed by the two copyists attached to the office;— (1) Bhujabali-charitre, (2) Uttarapurâṇa (in part) and (3) Jainendra-vyākaraṇam (in part).

61. Messrs V. P. Madhava Rao, B. A., C.L.E., Rajadharmaprabhina Dewan Bahadur A. Ramachandra Iyer, B. A., B. L., Dewan Bahadur L. D. Swamikannu Pillai, M. A., B. L., L.L.B. (London) of Madras, J. S. Chakravarti, M. A., F. R. A. S., Har Bilas Sarda and Gauri Shankar, Barrister-at-Law of Ajmer, and Professor K. Rangasawmi Iyengar, M. A., F. R. HIST. S. of Trivandram visited the office during the year under report and inspected among other things the antiquities unearthed by me at Chitaldrug.

62. The office staff have discharged their duties to my satisfaction.



## List of Photographs.

No.	Size	Description	Village	District
1	12X10	Gumbaz, north view ...	Ganjam ...	Mysore
2	do	Do south view ...	do ...	do
3	10X8	Do south door-way ...	do ...	do
4	12X10	Darya Daulat, west view ...	Seringapatam ...	do
5	do	Do north-west wall ...	do ...	do
6	10X8	Do north-east wall ...	do ...	do
7	do	Do south-east wall ...	do ...	do
8	12X10	Swinging Bridge ...	do ...	do
9	do	Ranganathaswami Temple, east view ...	do ...	do
10	6½X4½	Brindavana in Ranganathaswami Temple ...	do ...	do
11	do	Elephant at the entrance of Ranganathaswami Temple.	do ...	do
12	10X8	Wooden car of Siva Temple ...	do ...	do
13	do	Elephant in front of Kali Temple ...	do ...	do
14	12X10	Muhammadian Mosque, south-east view ...	do ...	do
15	10X8	Gopalakrishna Temple, east view ...	Kannambadi ...	do
16	8½X6½	Do stone inscription ...	do ...	do
17	6½X4½	Do pillar in the compound ...	do ...	do
18	12X10	Kaveri river with the bridge ...	Sivasamudram ...	do
19	do	Bharchukki water-fall (top) ...	do ...	do
20	do	Do (bottom) ...	do ...	do
21	do	Somesvara Temple, front view ...	do ...	do
22	do	Stone inscription at Kirti Narayanaswami Temple ...	Talkad ...	do
23	10X8	Kirti-Narayanaswami Temple, north-east view ...	do ...	do
24	do	Do north-east corner with base ...	do ...	do
25	do	Kirti-Narayanaswami Temple, east view ...	do ...	do
26	8½X6½	Stone inscription near Ganapati Temple ...	do ...	do
27	10X8	Vaidyeswara Temple, east view ...	do ...	do
28	do	Do figure of Ganapati ...	do ...	do
29	do	Do south view ...	do ...	do
30	do	Do south-east mantapa ...	do ...	do
31	do	Do south mantapa ...	do ...	do
32	6½X4½	Do south panel ...	do ...	do
33	do	Do do ...	do ...	do
34	10X8	Do dwarapalaka in front ...	do ...	do
35	do	Two pillars in front of Siva Temple ...	Tirumakudlu ...	do
36	10X8	Lamp pillar in front of Siva Temple ...	do ...	do
37	12X10	Narasimha Temple, front view with steps ...	T.-Narsipur ...	do
38	do	View of Tirumakudlu village with the Kapini and the Kaveri.	do ...	do
39	8½X6½	Arikeswara Temple, stone inscription ...	do ...	do
40	10X8	Figure of Janardana ...	do ...	do
41	do	Deseswara Temple, front tower ...	Mugur ...	do
42	do	Do door-way ...	do ...	do
43	12X10	Hanumanta Temple, front view ...	Terakanambi ...	do
44	6½X4½	Pillar in front of Vishnu Temple ...	do ...	do
45	10X8	Dakshinamurti ...	Channarajnagar ...	do
46	do	Sankaranarayana-murti ...	do ...	do
47	do	Markandeyara prasanna-murti ...	do ...	do
48	do	Somaskandamurti ...	do ...	do
49	6½X4½	Chakradanamurti ...	do ...	do
50	do	Vishakanthamurti ...	do ...	do
51	10X8	Divyalingeswara Temple, front tower ...	Hardanahalli ...	do
52	12X10	Paravasuadeva Temple, front mantapa ...	Gundlopet ...	do
53	do	Do pillar in front mantapa ...	do ...	do
54	8½X4½	Do North tower ...	do ...	do
55	12X10	Nanjundeswara Temple, front tower ...	Nanjangud ...	do
56	do	Dakshinamurti ...	do ...	do
57	6½X4½	Pillar in front mantapa ...	do ...	do
58	do	Ekapadamurti ...	do ...	do
59	do	Seal of copper plates ...	Mysore ...	do
60	8½X6½	Hoyasalewara Temple, Ashta-dikpalakas ...	Halebid ...	Hassan
61	do	Do Indra on an Elephant ...	do ...	do
62	do	Do Kamsasura-samlhara ...	do ...	do
63	do	Do Krishna and the hunchback ...	do ...	do
64	do	Do Krishna and Indra ...	do ...	do
65	do	Do Krishna and Kakasura ...	do ...	do
66	do	Do A figure with a long coat and kamarband.	do ...	do
67	do	Do Mosale and Hamisa ...	do ...	do
68	do	Do Scene of a battle between Karna and Arjuna.	do ...	do
69	do	Do Scene of a battle between Karna and Arjuna.	do ...	do
70	do	Do Scene of a battle between Arjuna and Isvara.	do ...	do
71	do	Do Girijakalyana ...	do ...	do
72	do	Do music ...	do ...	do
73	do	Do Shanmukha and Sanapadma ...	do ...	do
74	do	Do Isvara-natana ...	do ...	do
75	do	Do Figures wearing ornaments ...	do ...	do
76	do	Do Praladacharitre ...	do ...	do
77	do	Do do ...	do ...	do
78	do	Do A figure in the agni-konda ...	do ...	do
79	do	Do Narasimha and Hiranyakshipusamlhara.	do ...	do
80	do	Do Ravana and Rama on spring-wheels.	do ...	do
81	do	Do Scene of a battle between Arjuna and Karna.	do ...	do
82	do	Do Dussasana vadhe ...	do ...	do
83	do	Do Pushpaka ...	do ...	do
84	do	Do Scene of a battle between Arjuna and Isvara.	do ...	do
85	do	Do Figures wearing ornaments ...	do ...	do
86	do	Do Scene of a battle between Arjuna and Karna.	do ...	do

List of Photographs.—*contd.*

No.	Size	Description	Village	District
87	8½×6½	Hoysalesvara Temple, Scene of a battle between Arjuna and Bhishma.	Helebid	Hassan
88	do	Do Figures wearing ornaments ..	do	do
89	do	Do Scene of a battle between Drona and Bhima.	do	do
90	do	Do Vasampayana tank ..	do	do
91	do	Do Dussana vadhe ..	do	do
92	do	Do Bhagadatta's elephant killed by Arjuna and Krishna.	do	do
93	do	Do Scene of a battle between Bhima and Yekanga	do	do
94	do	Do Scene of a battle between Karna and Arjuna a soldier using a telescope.	do	do
95	do	Do A seated figure of Dakshinamurti wearing a long coat with buttons.	do	do
96	do	Do Figures of Brahma, Vishnu, Shanmukha and Ganapati.	do	do
97	do	Do Figures wearing ornaments...	do	do
98	do	Do Dohala vriksha ..	do	do
99	do	Do Mosale and Hanusa ..	do	do
100	do	Do Mosale with figures ..	do	do
101	10×8	Do South niche with base ..	do	do
102	do	Copper plates from Hole-Narsipur ..	do	do
103	12×10	Harihara Temple, North view ..	Harhar	Chitaldrug
104	do	Do North mantapa ..	do	do
105	do	Do South porch ..	do	do
106	10×8	Do Lion pillar ..	do	do
107	do	Do South-west corner with parapet.	do	do
108	do	Do South-east corner with inscriptions.	do	do
109	do	Virabhadra temple, door-way ..	do	do
110	do	Amman temple, south view ..	do	do
111	6½×4½	Copper plates from Harihar ..	do	do
112	12×10	Isvara Temple, South view ..	Nanditavare	do
113	do	Do South niche with base ..	do	do
114	10×8	Do Plank for betel leaves with ornaments.	do	do
115	do	Isvara Temple North side mantapa with base ..	Anekonda	do
116	do	Do Pillars in front ..	do	do
117	do	Do Door-way inside ..	do	do
118	12×10	Amritesvara Temple, North tower ..	Amritapur	Kadur
119	do	Do North side wall with parapet ..	do	do
120	do	Do North-east base with towers ..	do	do
121	do	Do East base with towers ..	do	do
122	do	Do North side view ..	do	do
123	do	Do Figure in front of tower ..	do	do
124	10×8	Do South side base with towers ..	do	do
125	do	Do South side base with towers ..	do	do
126	do	Do South side panel with ornaments.	do	do
127	do	Do Figure of Bhadrava in the compound.	do	do
128	do	Do Door-way of a ruined temple in the compound.	do	do
129	do	Do Outer view of north compound wall with parapet.	do	do
130	do	Copper coins from Shimoga ..	do	Shimoga
131	do	Do do ..	do	do
132	do	Do do ..	do	do
133	do	Do do ..	do	do
134	6½×4½	Gold coins ..	do	do
135	do	Do do ..	do	do
136	12×10	Copper plates from Gummavredupura ..	do	Kolur
137	do	Do do ..	do	do
138	do	Copper plates and seal from Gummavredupura ..	do	do

## List of Drawings.

No.	Description	Village	District
1	Pillar in Somesvara Temple ..	Harnohalli ..	Hassan
2	Elevation of Chamundaraya Basti ..	Sravanabelgola ..	do
3	Do of Buchesvara Temple ..	Koratangala ..	do
4	Ground plan of Siva Temple ..	Chatchathalli ..	do
5	Do of Vishnu Temple ..	Jaygal ..	do
6	Hoysalesvara Temple, ornamental base ..	Helebid ..	do
7	Bastihalli ceiling ..	Do ..	do

## PART II.—PROGRESS OF ARCHEOLOGICAL RESEARCH.

### 1. Epigraphy.

63. Most of the new records discovered during the year under report can be assigned to specific dynasties such as the Gangas, Cholas, Hoysalas, Pāṇdyas, Vijayanagar and Mysore. There are also a few inscriptions which relate to the Nāyaks of Madura, the Sétupatis of Rāmnāḍ, the Mahrattas, and to the Ummattūr, Yalahanka, Belur, Talkad, Sôlūr and Kârugahalli chiefs, besides two more which refer to the minor chiefs of Kôlūr and S'ivagiri. Among the discoveries of the year the plates of Durvinîta and the old epigraphs copied at Talkad, Hemmige, Vijayâpura and A'lgôḍu, all in T.-Narsipur Taluk, deserve special mention as they supply some new items of information about the Gangas. Several records found in T.-Narsipur and Seringapatam Taluks are also of importance as giving some interesting information about the Hoysala and Vijayanagar kings and their feudatories. The plates of Harihara display considerable literary merit, while those of Chikka-Dêva-Râja-Oḍeyar contain the longest record copied during the year.

#### THE GANGAS.

64. About a dozen records copied during the year are assignable to the Ganga kings. A few more may be of the same period though they do not name the reigning king. The most important of these records is a set of copperplates of the Ganga king Durvinîta.

##### *Durvinîta.*

65. The plates of Durvinîta (see Plate II) mentioned above are 5 in number, each measuring  $8\frac{3}{4}$ " by  $2\frac{1}{4}$ ", the first plate being inscribed on the inner side only, while the last plate is inscribed on both the sides. They are strung on a circular ring which is 3" in diameter and  $\frac{1}{4}$ " thick, and has its ends secured in the base of an oval seal measuring  $1\frac{1}{4}$ " by 1". The seal bears in relief an elephant standing to the right. The plates, which are in a good state of preservation, are engraved in excellent Haḷa-Kannada characters. They were in the possession of Aṇṇayya-setṭi, a resident of Gummaredḍipura, Srinivasapur Taluk. Mr. G. Venkoba Rao, B.A., of the Madras Archæological Department gave me intimation of the existence of these plates in a letter which he wrote to me from Kolar on the 1st September 1911.

66. The language of the inscription is Sanskrit throughout, and, with the exception of the five imprecatory verses at the end, the whole is in prose. It is mostly identical with Dodballapur 68 as regards the genealogy and the details about the various kings. But, with regard to Durvinîta, the present inscription gives more details than are to be found in Dodballapur 68, Tumkur 23 and others. It says of him that he was the son of Jyêsthâ; that he was adorned with, among others, the title *Acinîtasṭhira-prajâlagâ*; that he was equal to Kriṣṇa, the ornament of the Vriṣṇi race; that he was of the lineage of Kriṣṇa; and that he was an abode of matchless strength, prowess, glory, modesty, learning and magnanimity. It then proceeds to record that Durvinîta, in the 40th victorious year of his reign, on the 12th lunar day in the dark fortnight of the month Mâgha, on a Wednesday, on the day of the *nakṣatra* under which he was born, at the celebration of the anniversary of his birth-day, granted, with pouring of water, exempt from the thirty-two (imposts), the village named Koduñjeruvu in the Pudalnâḍa-râṣṭra to the Brâhmanas Bhava-śarma and Agni-śarma of the Bhâradvâja-gôtra, residents of Korattûra, who were well versed in the science of sacrifices (*najjûrîdyâ*), devoted to the study of the *śaṅkayas*, incessant drinkers of the Sôma juice (*arîchehḥinnu-sôma-pîthâbhyâm*) and strict performers of the six duties. Then follow 5 imprecatory verses at the end of which we are told that the plates were engraved by Kongani Perudattakâra of the lineage of Kûnâchârya and that land that could be sown with one *khanduka* of seeds was granted to him. The names Bhavarudra-śarma, Dîṇa-śarma and Skanda-śarma are written below line 33 with marks

1b  
[Text in Pali script, first line of the first plate]

11a  
[Text in Pali script, second line of the first plate]

11b  
[Text in Pali script, third line of the first plate]

111a  
[Text in Pali script, fourth line of the first plate]

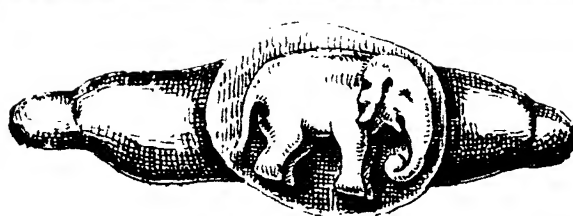
111b  
[Text in Pali script, fifth line of the first plate]

1V a  
[Text in Pali script, sixth line of the first plate]

1V b  
[Text in Pali script, seventh line of the first plate]

V a  
[Text in Pali script, eighth line of the first plate]

V b  
[Text in Pali script, ninth line of the first plate]



SEAL



## PLATE II.

Gummaṛeḍḍipura Plates of Durniūta. A.D. 550.

- (I b) 1. svasti jitam bhagavatâ gata-ghana-gaganâbhêna Padmanâbhêna  
śrīmaj-Jâhnavêya-kulâmalâ-vyômâ-
2. vabhâsana-bhâskarasya sva-khâḍgaika-prahâra-khaṇḍita-mahâ-silâstam-  
bha-labdha-bala-parâkrama-ya-
3. s'asa dârunâri-gaṇa-vidâraṇa-ra jôpalabdha-vraṇa-vibhûshana-vibhûshitas-  
ya Kâṇvâyana-
4. sa-gôtrasya śrīmat-Kongaṇivarmma-dharmma-mahâdhirâjasya putrasya  
pitur anvâgata-guṇa-yuktasya vidyâ-
5. vinaya-vihita-vṛittasya samyak-prajâpâlana-mâtrâdhigata-râjya-prayô-  
janasya nânâ-sâstrârthâ-
- (II a) 6. sad-bhâvâdhigama-praṇita-mati-viśêshasya vidvat-kavi-kâñchana-nikashô-  
pala-bhûtasya viśêshatô'py anavaśê-
7. shasya nīti-sâstra-vaktṛi-prayôktṛi-kuśalasya su-vibhakta-bhakta-bhṛitya-  
janasya Dattakasûtravṛittêḥ praṇêtu
8. śrī-Mâdhava-mahâdhirâjasya putrasya pitṛi-paitâmaha-guṇa-yuktasya  
anêka-chaturddanta-yuddhâ-
9. vâpta-chatur-udadhi-salilâsvâdita-yaśasa samada-dvirada-turagârôhaṇâ-  
tiśayôtpanna-têjasa
10. dhanur-abhiyôga-sampâdita-sampad-viśêshasya śrīmad-Harivarmma-  
mahâdhirâjasya putrasya guru-gô-
- (II b) 12. Brâhmaṇa-pûjakasya Nârâyana-charaṇânudhyâtasya śrīmad-Vishṇugôpa-  
mahâdhirâjasya putrasya
13. Triyambaka-charaṇâmbhôruha-rajah-pavitrikṛitôttamânḡasya vyâyâ-  
môdvṛitta-pîna-kâṭhina-bhujâ-dvayasya
14. sva-bhujâ-bala-parâkrama-kkṛaya-kkṛita-râjyasya kshut-kshâmôshṭha-  
piśitâśana-pṛitikara-nisita-dhârâśê
15. Kaliyuga-bala-paṇkâvasanna-dharmma-viśhoddharaṇa-nitya-saunad-  
dhasya śrīman-Mâdhava-mahâdhirâjasya putrasyâ-
16. vicchinnâśvamôdhâvabhṛithâbhishikta-śrīmat-Kadamba-kula-gagana-  
gabha-stimâlina śrī-Kṛishṇavarmma-mahâdhirâjasya
- (III a) 17. priya-bhâginêyasva janani-dêvatânka-pariyanka êvâdhigata-râjyâbhi-  
shêkasya vijṛimbhamâṇa-śakti-
18. trayasya parasparânavamarddênôpabhujyamâna-trivargga-sârasya a-  
sambhramâvanamita-samasta-sâmantâ-
19. maṇḍalasya nirantara-prêma-bahunânânurakta-prakṛiti-varggasya vidyâ-  
vinayâtisaya-paripû-
20. tântarâtmâna Kârttayugina-râja-charitâvalambina anêka-samara-vijayô-  
pârjjita-vipula-yaśah-
21. kshîrôdaikârṇavikṛita-bhuvana-trayasya niravagraha-pradâna-śaury-  
yasya avishahya-parâkramâ-
- (III b) 22. krânta-prati-râja-mastakârppitâpratihata-śâsanasya vidvatsu prathama-  
ganyasya śrīmat-Kongaṇi-mahâdhirâ-
23. jasya Avinita-nâmnah putrêṇa Punnâṭa-râja-Skandavarmma-priya-put-  
rikâ-janmanâ sva-guru-guṇânugâminâ pi-
24. trâ'para-suta-samâvarjjitavâpi Lakshmyâ svayam abhipratyâliṅgita-vi-  
pula-vaksha-sthalêna vijṛimbhamâ-
25. ṇa-śakti-trayôpananita-samasta-sâmantâ-maṇḍalêna Andariya A'lattûra  
Porulârea Pernnagarâdya-
26. nêka-samara-mukha-makhâhûta-prapâta-śûra-purusha-paśûpahâra-vig-  
hasa-vihastikṛita-Kṛitântâgni-mukhêna
- (IV a) 27. S'abdâvatâra-kârêṇa Dêvabhâratî-nibaddha-Vaḍḍakathêna Kirâtârjunîyê  
pañcha-daśa-sargga-ṭikâkârêṇa

28. Durvvinita-nāmadhēyēna samasta-Pāṇṇāḍa-Punnāḍādhīpatinā Vaiva-  
svatēnēva Manunā varṇṇāśramābhira-
29. kṣhiṇā dakṣhiṇān dīśam abhigōptum paryyāptavatā prātījanīnēna supra-  
jasā sammatēna sutarāṇ
30. Jyēsthā-tanayēna anupama-bala-parākrama-dyuti-vinaya-vidyādhāra-  
prabhāva-guṇa-gaṇa-nīlayēnā-
31. vinita-sthira-prajālaya-prabhṛity-anēka-guṇa-nāmāṅkōpaśōbhitēna sa-  
kala-kakum-maṇḍala-vyāpta-yasasā
- IV b) 32. Vṛiṣṇi-kula-tilaka-Kṛiṣṇa-samēna Kṛiṣṇa-kulēna Korattūra-vāstavya-  
Bhāradvāja-gōtrābhyaṃ prāvacha-
33. na-kalpābhyaṃ yajña-vidyā-pāragābhyaṃ shāḍanga-vidim vṛittim āsthi-  
tābhyaṃ avicchlinna-sōma-pīthābhyaṃ sha-
34. ṭkarmma-nirata-sampad-upapannābhyaṃ Bhavarudra-śarmma-Drōṇa-  
śarmma-Skanda-śarmma-Bhava-śarmmagñi-śarmma-brāhmaṇābhyaṃ-  
mātmanaś chatvāriṃśad-vijaya-
35. samvatsarē Māgha-māsa-Kṛiṣṇa-paksha-dvādaśyāṃ Budha-vārē sva-na-  
kshatrikāyāṃ varsha-varḍdhana-mahā-maha-sa-
36. mavāyē dvātriṃśat-parihāra-samanvitam udaka-pūrvvan dattāḥ yaś chāt-  
ma-kulē sākulaḥ Pudalūḍa-rāshṭrē
- (Va) 37. Koduñjeruvu-nāma-grāmaḥ lōbhāt prajādād vā'paharēt nnā sa pañcha-  
mahā-pātaka-samyuktō bhavati
38. api chātra Manu-gītāḥ ślōkāḥ sva-dattāṃ para-dattāṃ vā yō harēta vasu-  
ndharāṃ shashtim varsha-sahasrāṇi ghōrē
39. tamasi varttatō bhūmi-dānāt paran dānam na bhūtan na bhavishyati  
tasyaiva haraṇāt pāpam na bhūtaṃ na bhavishyati
40. adbhīr dattāṃ tribhīr bhuktaṃ sadbhīś cha paripālitaṃ étāni na nivar-  
tantē pūrvva-rāja-kṛitāni cha bahuḥbhīr vvasudhā
41. dattā bahuḥbhīś chābhipālitaṃ yasya yasya yadā bhūmis tasya tasya tadā  
phalam brahmasvam tu visham
- (Vb) 42. ghōraṃ na visham visham uchyatō visham ēkākinaṃ hanti brahmasvam  
putra-pautrikam Kūṇāchāryyānva-
43. yēna Kōṅgaṇi-Perudattakārēna likhitaṃ tasmād ēka-kauḍuka-vapēt-  
kshētran dattam

### PLATE III.

Stone Inscription of S'ivamāra at Vijayāpura near Talkad.

1. svasti śri-Kōṅgaṇi-Muttarasara S'iva-
2. māra prithuvi-rājyaṃ kiye Manale-arasa
3. Kūmbaḍi Kilale-nāḍ āḷe Kulattūr Oḍa-
4. di Kirupelnagar āḷe Kirupe-
5. nīrvvarkkam punpulam ella pattondi vi.
6. idan alippon pañcha-mahā-pātaka...
7. ntan okkal kula-nāsam aruvon ida...
8. yav āḷe gaṇḍanam āmūḷure
9. ....Piriyān Gaṇḍan varedōn ava
10. ....kal-kudādongam aduve

Stone Inscription of Nitimārga II at Talkad.

1. svasti śri S'aka-nīpa-kālātī.
2. samvatsaraṅgaḥ eṇṭu-nūpa-ayvatta-ē-
3. lane pravarttise Vijayam emba sam-
4. vatsaramum āge Nitimārgga-Permma-
5. nāḍigaḥ prithuvi-rājyaṃ geve A'-
6. sayuja-māsadoḥ Talekāḍa ma-
7. hā-nagaramum Paṭṭanavasantara Ma-
8. ṇchayyanu ippatta-ayvaru kere-
9. ya....besake trivarggadavaru
10. sa....dravyama koṭṭu chandrādi-

11. ....na bittuvâtama paḍedu
12. ....brahma-dēya guttage
13. ....kāra bāda.
14. ....

Tamil Inscription of Vishnuvardhana on the base of the Kirtinârâyana temple at Talkad.

Vishnuvaddhana-Poyśaḷa-Dēvar Hēmaḷumbi-saṃvarsarattu Mārgali-māsattu pūrva-pakshattu Vēḷikkilamaiyum trayōdaśiyum perra Viśākattu nāl Adiyimānai nirmūlittu Talaikkāḍu koṇḍi Śrī-Kirtinârâyana-pperumālai-ttiru-pritiṣṭhai-paṇṇi-y-innā

PLATE IV.

Harihar Plates of Dēva-Rāya II. A. D. 1426.

(1 b).

1. Śrī-Sarasvatyai namaḥ | Śrī-Gaṇādhīpatayē namaḥ | Śrī-Narasimhāya
2. namaḥ | Śrī-Gōpālakrishṇāya namaḥ | ētaḥ rājādhirājasya tri-
3. tur ambhōdhi-mēkhaḷān | saṅgrām | Tārakārātér Dēva- Rājasya śa-
4. sanam | avyā tvām ānanē hasti drishṭyā yasya dayā-duhā | nadī-
5. mātṛikatām yānti narūpām kāya- nivṛitā | kalyāṇīni karē
6. karōtu vasudhā n vārakārāḥ uddharan dāṃśhūrā-kānti-tatir ya-
7. tō diśi diśi vyātānavati chandrikāṃ | lōka-grām | vidhāna-
8. lōlupa-dhiyā krōḍikṛitē Vēdhūsa sūt | vyōmanī sūtra-pā-
9. ta-sushamām sō'yam Kiri-grāmaṇi | dhātri p | trīśvarōtsaṅga-bhū-
10. shā pushpātū va | Śrīvam | ambadhdhēva yā sindhō | sikarāḷi
11. svēda-bindubhiḥ | asti chūḍāmaṇi | S'ambhōr ambhōrāsēs tanūbha-
12. vaḥ | Mahēndra-nagari-nāri-magalya-sthāpanaushaḥḥam | tato Ya-
13. dor abhūd vaṃśō bhajan parvabhīr umnatim | yaśo-dhauta-diśām rāja-
14. ratnānām yatra saṃbhavaḥ | tatīābhūd Bakka-bhūpalō Vītrāra-sa-
15. ma-īkramaḥ | kṛidā-putrikṛitārātīḥ kīrti-śākhā-mah-
16. ruhaḥ | pālayam yah prajā | sarvāḥ pakṣh pāta-parām mukhaḥ |
17. vyatanōd viratokaṇṭhām dharit | chakravartīśm | putrō bhū-
18. d asya puṇyēna mahibhājām mahiyasā | rājā Hariha-
19. rō nāma nāmaśōshikṛitāhitaḥ | arthānubandhm | Tūṅgabhadra
20. yaḥ-dāna-dhārayā | parjanya-pūjī | saubhāgyāḥ pratyā ḥi.
21. ti nimnagāḥ | bhadrā yaḥ-rājadhānī maṇimivahaḥma

Gavisōmanhalli (Hole-Narsipar Taluk) Plates.  
A. D. 1474.

1. Śrī śubham astu nīrvvighna n astu
2. namaś tuṅga- śiras-stumbi- chandra-
3. chāmara-chāravē trailōkya-nagana-
4. rambha-mūla-stambhāya S'am-
5. bhavē | svasti Śrī-jayā-dibhūdaya-
6. S'ālīvāhana-S'aka-varuṣa 1395
7. sanda varttamāna-Jaya-saṃvarsarala
8. Kārttika 12 lū Śrīm m-mahā-sāvan-
9. tādhipati mūvaru-rāyara- gan-
10. ḍa gaṇḍa- bhēruṇḍa gaja-simha Sō-
11. vaṇṇa-Veḍ-yaṇū Gaviya Tira-
12. mala-dēvarige koṭṭa dharmma-śāsana la



13. kramav ent endare namage Dêva-Râya-
14. mahârâyarû amarada nâya-
15. ka-tanakke pâlisida Sâti-grâmada
16. stalakke saluva Teraṇeyada
17. stalada Sôvanahali-grâma | Karu-
18. ganahali-grâma | ubhaya grâma-
19. nû Udvâna-dvâdaśeyalli sa-
20. herañṇyôdaka-dâna-dâra-pûrvva-
21. tavâgi Gaviya Tirumala-dêva-
22. rige dâreyan eraḍu ko-

Stone Inscription at Ganji-makân, Dodḍa-Kirangur, Seringapatam Taluk.

Bismillâh ir rahimân ir rahîm  
 dar t' âlluqai dârus saltanat  
 ek qite zamîn dar tûl  
 panj sad dira dar arz  
 panj sad dira barâye qubûr  
 ahile Islâm az huzûr  
 Bâdshâi zamân Tipû  
 Sultân khalladallâhu mulkohû  
 va saltanatahû mukarrar farmûda  
 tauliyate ân ba shafaqqatt  
 Shâhe darvêsh istikhrâr  
 yâfta panjum mâhe Rabbi-  
 us-Sâni san 1207 Hijri  
 mutâbikhe shashume mâhe Zâkari  
 sâle Sahar san 1220 Muhammad.

Labels over doorways in the Gôpâlakrishnasvâmi temple at Kannambadi.

S'ri-Kêsava.

S'ri-Trivikrama.

---

indicating that they should precede the names of the donees. These are no doubt intended to represent the three ancestors of the donees, who appear to have been brothers. The meaning of another epithet applied to the donees, namely, *prāvachana-kalpābhyaṃ*, is not clear. Of the places mentioned in the record, Pudaḷ-nāḍu is mentioned in an inscription of Rājarāja (Mulbagal 123), of A. D. 1003, as being situated in the Ganga 6000 District. I am unable to identify the other places. It is not likely that Kottūr of Srinivasapur and Mulbagal Taluks is identical with Koṛaṭṭūr.

67. This inscription is of considerable importance in other ways also, as it enables us to interpret correctly some of the expressions occurring in other Ganga plates.

(a). From the expression—S'abdāvatāra-kāra Dēva-bhāratī-nibaddha-Brihatvathah—in Tumkur 23 it has been supposed that Durvinīta had Pūjyapāda, the Jaina author of S'abdāvatāra, for his teacher. But the corresponding portion of the present record which runs

S'abdāvatāra-kārēṇa Dēvabhāratī-nibaddha-Vaḍḍakathēṇa Kirātārjunīyē pañchadaśa-sarga-ṭakā-kārēṇa Durvinīta-nāmadhēyēṇa makes it quite plain that Durvinīta himself was the author of a S'abdāvatāra, as also of a Sanskrit version of the Paśāchi Vaḍḍakathā or Brihatkathā and a commentary on the 15th *sarga* of the Kirātārjunīya, so that there is no ground at all for connecting Pūjyapāda with Durvinīta. We can now confidently correct the expression in Tumkur 23 thus :—S'abdāvatāra-kārō Dēvabhāratī-nibaddha-Brihatkathah. That Durvinīta was the author of the third work had long been known, but his authorship of the other two works is learnt for the first time from this record. It is interesting to know that the Brihatkathā had been rendered into Sanskrit centuries before Sōmadēva and Kshēmēndra wrote their versions. In case this king is identical with the Durvinīta mentioned in the *Karīrājamārga* as a great Kannada prose writer, his many-sided scholarship is really worthy of admiration.

(b). The expression—pitṛa' para-suta-samāvarjitayā'pi Lakshmyāsvayamabhipratyālingita-vipula-vakshasthalēṇa—which also occurs in Bangalore 141, Maddagiri 110 and Dodballapur 68, can only mean “Though the father, Avinīta, had intended the crown for another son (*apara-suta*), the goddess of sovereignty came of her own accord to Durvinīta”. This is a fact of some historical importance, which appears to derive support from Chikmagalur 50 which tells us that Nirvinīta's younger son was placed on the Kongaṇi throne by Kāḍuvatti (*i.e.*, the Pallava king) and Vallavarasa (*i.e.*, Ballaha or the Rāshṭrakūṭa king). Nirvinīta here stands for Avinīta and his younger son is no other than Durvinīta. It is remarkable that centuries later we find a repetition of the same incident, though under different circumstances, in the case of another Ganga king, S'ivamāra II, who was crowned by kings of the same two dynasties, namely, Nandivarma and Gōvinda III.

(c). The present record agrees with Dodballapur 63 and Tumkur 23, though the latter does not name the king, in stating that Durvinīta was the son of the daughter of Skandavarma, king of Punnāṭa, Punnāṭa-rāja-Skandavarma-priyaputrikā-janmanā, and adds that her name was Jyēsthā. The expression *sva-guru-guṇānugāminā*, which is also found with some variations in Maddagiri 110, Bangalore 141 and Dodballapur 68, simply means “following in the footsteps of his father (*guru*)”.

68. The inscription is not dated. According to Mr. Rice, who gives A. D. 517 as the date of Dodballapur 68, which was issued in the 35th year of Durvinīta's reign, the date of the present record, which was issued in the 40th year, would be A. D. 522. But I venture to think that the word *vijaya* in Dodballapur 68, on which his date is based, does not represent the cyclic year of that name, but merely means “victorious”. This becomes evident when we compare *pañchatrims'ad-vijaya-samvatsarē* of that record with *chattrims'ad-vijaya-samvatsarē* of the present inscription, inasmuch as both the 35th and 40th years cannot be Vijaya. In this connection the expression *prathama-vijaya-samvatsaram* of Falkad may also be compared. The same remark also applies to the word *vijaya* of Dodballapur 67, taken as Jaya by Mr. Rice, on which his date A. D. 459 is based. It will thus be seen that the specific dates for Avinīta and Durvinīta derived from Dodballapur 67 and 68 have no strong base to stand upon. Naka 35, of 1077, which gives the genealogy of the Gangas

exactly as it is found in the copper plates, appears, however, to give us a clue to the period of Durvinīta. In describing Durvinīta it tells us (lines 28-29) that he seized Kāduvetṭi on the field of battle and placed his own daughter's son Jayasimha-Vallabha on his hereditary throne. I venture to think that the reference here is to the Chalukya king Jayasimha, grandfather of Pulakēśi I, who is said to have been at war with the Pallavas and to have been eventually slain by a Pallava king. If he was the daughter's son of Durvinīta, as stated in the above inscription, this synchronism ought to help us in determining Durvinīta's time. His period may therefore be taken broadly as the first half of the 6th century.

69. As far as I can see, there are no indications that would lead one to suspect the genuineness of the present record. Its language is not corrupt; the orthography is mostly unexceptionable and the palaeography free from blunders with regard to the test letters *ba*, *kha*, etc. The plates are beautifully engraved and appear to be a genuine record of the 6th century.

*S'ripurusha.*

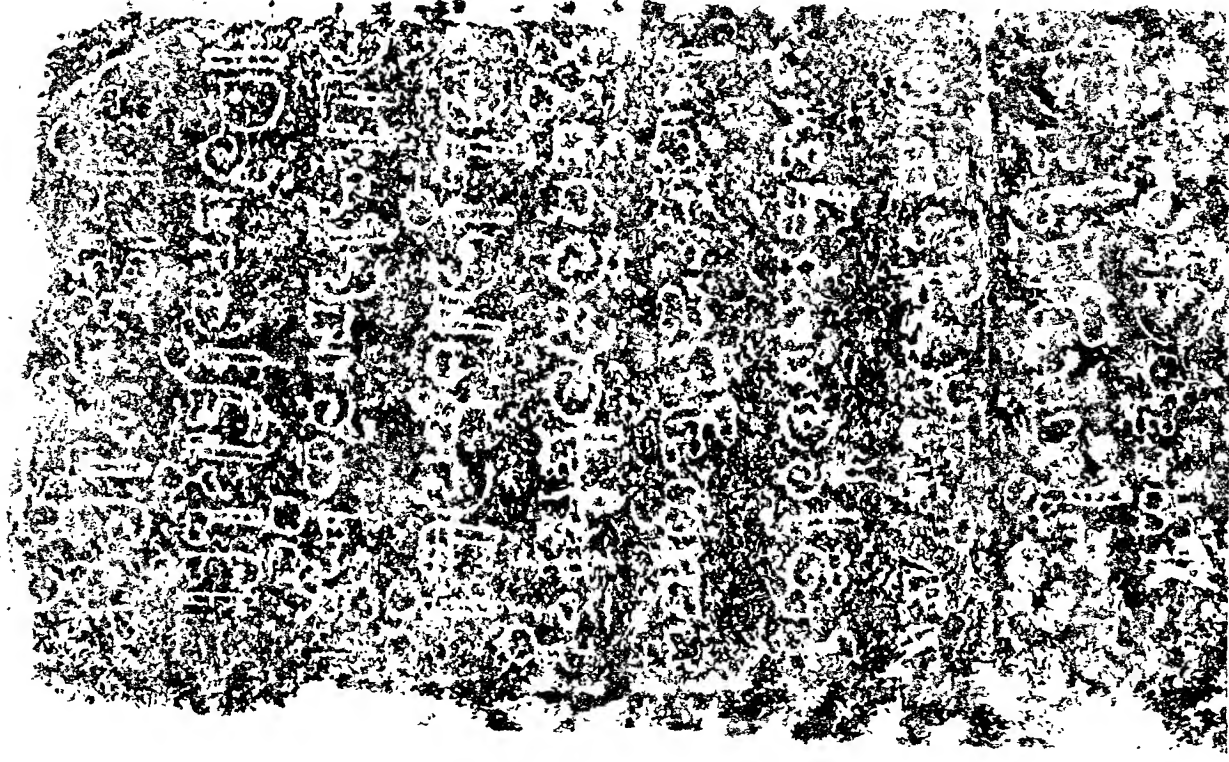
70. Two inscriptions copied at A'lgōḍu and Hemmige, both in T.-Narsipur Taluk, belong to this reign. The former, on a stone built into the ceiling of the Siddhēśvara temple, cannot be completely read. It appears to record that while S'ripurusha-mahārāja was ruling the earth Māḷigo...granted some land, and ends with this imprecatory sentence--May the family of him who destroys the grant perish. The other record, which is on a stone near the Kannada School at Hemmige, tells us that while Konguṇi-mārāja was ruling the earth and Permanāḍi-gaḷ was governing Pemoge, the residence of the queen (*arasiya baseti*), Dēva...made some grant. This Konguṇi-mārāja is apparently S'ripurusha, who had the title Prithvi-Konguṇi, and Permanāḍi his son S'ivamāra. It is also likely that the names represent S'ivamāra I and S'ripurusha, who were the first to assume the titles Prithvi-Konguṇi and Permanāḍi respectively. Pemoge is the village Hemmige itself. A fragmentary Sanskrit inscription on a stone brought from some other place and built into the north outer wall of the Pātālēśvara temple at Talkad, which mentions Permanāḍi and a Nolamba king, may also belong to the reign of S'ripurusha. None of the three records is dated.

*S'ivamāra.*

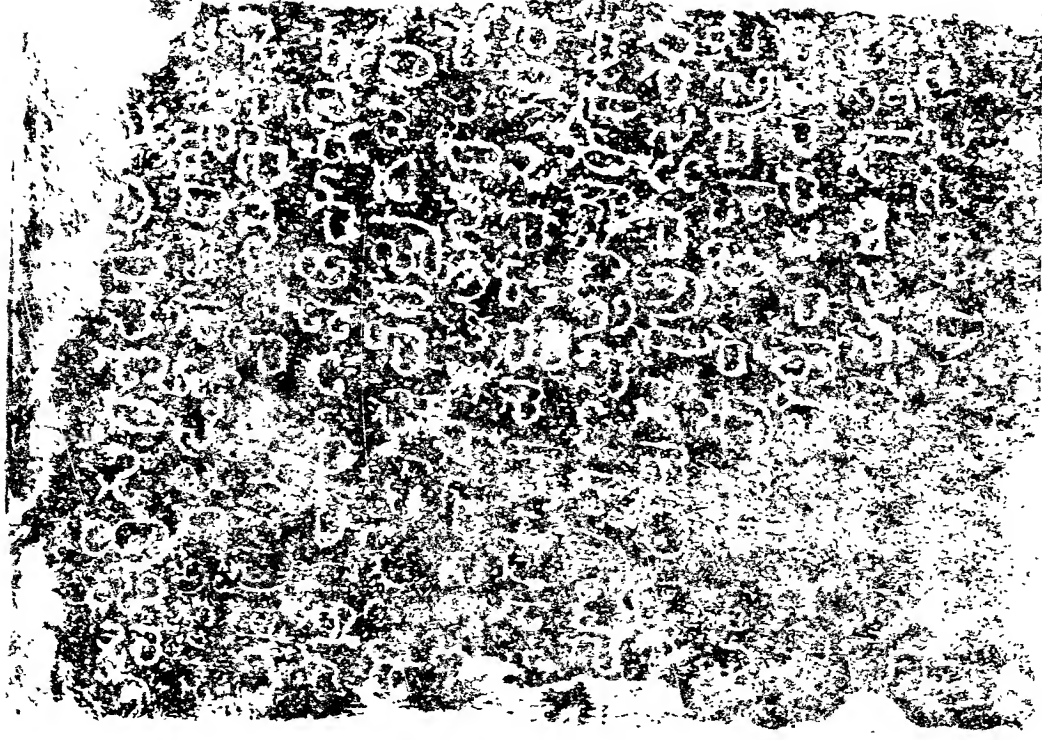
71. There is only one inscription of this reign. It is engraved on a stone built upside down into the west wall of the Arkēśvara temple at Vijayāpura near Talkad (Plate III). The stone is damaged on the left side. The epigraph, which contains no date, tells us that while Konguṇi Muttarasa's [son] S'ivamāra was ruling the earth and while Maṇale-arasa and Oḍedi of Kuḷattūr were governing respectively Kūmbaḍi (?) Kilaleṇṇāḍu and Kirupeṇnagara, some grant was made to the Twelve of Kirupeṇna [gara]. The engraver was Piriyaṇ Gaṇḍān.

*Ereyappa.*

72. An epigraph of this king was copied in the ruined fort to the south of Vijayāpura near Talkad. The meaning of portions of this record is not quite clear. It says that while Ereyappor was ruling the earth and S'ancha-Maṇaleyār and Nannī-Malalūr were governing? Santāna, a grant of money in the shape of taxes was made to the Twelve of Kiruveṇnagara with the? consent (*saṃādhi*) of Raṇa pāra and Maṇaleyarasar. A further grant of 25 *kandayas* of paddy was also made. The lands of the Brahmans were to be exempt from taxes. After mentioning another grant by Arasaṇṇa, the first portion of the record ends with the statement that he who levies taxes shall be childless and the seeds sown in his fields shall not sprout. Then follows a supplementary grant recording the gift of a sluice and some lands to Noyyavālarayyanman. The epigraph is not dated; but the mention of Maṇaleyarasa and the Twelve of Kiruveṇnagara may well lead us to suppose that the date of the present inscription cannot be far removed from that of the inscription of S'ivamāra referred to in the previous para. And this supposition also derives support from the fact that only the square form of *ba* is used in the record. If this be so, the Ereyappa of this inscription cannot be identical with Ereyappa, son of Bātuga, who ruled at the beginning of the 10th century. He is in all probability the son of S'ivamāra mentioned in Seringapatam 16 and Nelamangala 60. In my *Report* for 1909, para 53, a Raṇapākaraśa, who probably lived at about A.D. 900, is mentioned. He is no doubt identical with the Raṇapāra of this record, *k*



STONE INSCRIPTION OF ŚIVAMĀRA AT JAYAPURA  
NEARTALKAD



STONE INSCRIPTION OF NĪTIMĀRGA II AT TALKAD



TAMIL INSCRIPTION OF VIŚINUVARDHANA ON THE BASE OF THE  
KĪRTINÂRÂVANA TEMPLE AT TALKAD



there being an excusable mistake on my part for *ṛ*, the two letters being very similar in old Kannada records.

*Nītimārga I.*

73. An inscription at Emmadūr (Malvalli 68), which has now been correctly copied, is a record of this king. It tells us that while Nītimārga-Kongunivarmadharma-mahārājādhirāja, lord of the excellent city of Kovaḷala, lord of Nandagiri, śrīmat-Permanaḍigaḷ was ruling the earth, a grant of paddy was made to the 99..... Its date may be about 860.

*Nītimārga II.*

74. An inscription of this king (Plate III) was found on a stone forming one of the steps of the canal in front of the Gaṇapati temple at Talkad. The letters are worn on the right side at the bottom of the stone. It records that while Nītimārga-Permanaḍigaḷ was ruling the earth, in the S'aka year 857, the year Vijaya, (i.e., A.D. 933), in the month of A'svayuja, the *mahā-nagara* of Talekâḍu, Paṭṭana-vasantara Manchayya and the Twenty-five, having paid money for the repair of the tank, received *bitturāṇa*. The Nītimārga of this epigraph is Ereyappa, son of Bātuga. Another inscription found on the sluice of the tank at A'lgôḍu, T.-Narsipur Taluk, probably belongs to the same reign. It records that during the reign of Satyavākya Permāḍi Gōvindara's *pergeḍe* Chāmundaḍayya built the sluice, and ends thus—May there be longevity and prosperity; may all be well. But it may be objected that the king's name does not occur here at all. As Chamarāyapaṭṇa 251, which applies the title Satyavākya-Permanaḍigaḷ to Ereyappa, mentions a Gōvindarasa under him, who may be identical with the one in the present record, the latter has been assigned to that king. T.-Narsipur 69, found at the same place, mentions a Gōvinda, who was a contemporary of Mārasimha, and a Chāmunda, his grandson. From this it may naturally be concluded that the king meant was Rāchamalla Satyavākya Permāḍi IV. But it is not likely that Gōvinda's grandson would be mentioned as his *pergeḍe*.

75. A few other inscriptions which, judging from their palæography, appear to belong to the Ganga period, may also be noticed here. On a pillar near the tank at A'lgôḍu, T.-Narsipur Taluk, is an inscription, dated in A.D. 992, which records a grant by Mōcha-gāvunḍa. An inscription on the *gōmukha* of the image of the village goddess Dubbalamma in a temple to the north of Mūgūr, T.-Narsipur Taluk, says that it was caused to be made by Chingidgaṇḍa-Mālakka. Another at Mūgūr (T.-Narsipur 88), now correctly copied, is a Jaina epitaph. It records that Ami [ta]bbe-kantiyaḷ, senior disciple of Toyvabbe-kantiyar of Sivalayya's *basali* at Mōgūr who was endowed with all the ascetic qualities, expired by the rites of *sallēkhana*, and that her disciple Ayvabbe-kantiyar set up the stone. Two more records near a Bel tree in the *prākāra* of the Mahābalēśvara temple on the Chāmunda Hill near Mysore, which also appear to be Jaina epitaphs, record the death of some woman and the setting up of the memorial stones. The place is named Mabbela-tīrtha. In Mysore 16, of 1127, it is called Marbaḷa-tīrtha. The present name Mahābala is very likely an adaptation of the old name Mabbela or Marbaḷa. The epitaphs bear testimony to the antiquity of the place.

THE CHOLAS.

76. A number of records of the Chola dynasty was copied at Talkad, Taḍimālingi and Bommūr Agrahāra near Seringapatam. Those copied at Talkad are all fragmentary as the stones which contain them have been removed from ruined temples and put to various uses or have been brought from other places and built into temples at the time of their renovation. Some are printed inscriptions which have now been corrected and completed by a comparison with the originals. Most of the epigraphs are in Tamil, only a few being in Kannada. One of them has the Tamil introduction written in Kannada characters. For other instances of such records see para 67 of my *Report* for 1910.

*Rājaraḷa.*

77. Three records of this king, two of them fragmentary, were copied at Taḍimālingi near Talkad. All of them are engraved on the basement of the Janār-dana temple, which they call Iravikulamānikka-Viṇṇagar, *Viṇṇagar* being the Tamil form of *Viṣṇu-grīha* or a temple of Vishnu. They include T.-Narsipur 35 which



has now been corrected and completed. This record appears to be dated in the 20th year of Râjarâja's reign (*i.e.*, A.D. 1004); the others also may be of about the same period. After the usual historical introduction in which the destruction by the king of the ships at Kândalûr-S'âlai and his conquests of Vengai-nâdu, Gangapâdi, Nulambapâdi, Taḍigaivaḷi, Kuḍamalai-nâdu, Kollam, Kalingam, T'la-maṇḍalam and the Irattapâdi Seven-and-a-half lakh country are mentioned, T.-Narsipur 35 proceeds to say that in the 20th year of the reign of *śrī-Kōv-Irâjarâjakêsari-vanmîr alias śrī-Râjarâja-Dêvar*, Vaṣava-gaṁuṇḍan and other citizens of Mâyilangai in Idai-nâdu on the southern bank (of the Cauvery) of.....pâdi, having received 100 *kaḷuṇḍu* of gold from the temple treasury out of the *pon* that had been paid from the treasury of Periya-Kundavai-âlvâr to provide for the daily services in the temple of the god Iravikulamâṇikka-Viṇṇagarâlvâr of the place, sold certain lands of their village to the temple. Periya-Kundavi-âlvâr was the elder sister of Râjarâja. She is called *Periya* (senior) to distinguish her from Râjarâja's daughter who had also the same name. *Ravikulamâṇikya* was probably one of the titles of Râjarâja. Another epigraph records a similar sale of  $1\frac{1}{2}$  *vêli* of land to the same temple by Irugamaiyan and other citizens of Mâdêva-chchatuppêdimangalam, who had also received 100 *kaḷuṇḍu* of gold from the temple treasury. This sale-deed was written by the village accountant Dêvan Karâḷan and was placed under the protection of the S'rivaishnavas. The mention of S'rivaishnavas in this old record, engraved long before the birth of Râmânujâchârya, is of some interest, in view of the remarks made by some scholars that the S'rivaishnavas came into existence only after his time. The third inscription tells us that the citizens of Jananâthapura in Idai-nâdu granted one *vêli* of land to the same temple to provide for the daily services. This was written by the village accountant Veladêvaiyan.

#### *Râjêndra-Chôla I.*

78. Two fragmentary inscriptions of this king were copied at Talkad and Taḍimâlingi. T.-Narsipur 29, 34 and 38 have also been correctly copied. No. 29, which is at Vijayâpura near Talkad, has the usual Tamil introduction written in Kannada characters and is dated in the 6th year of the king's reign (A.D. 1017). The introduction generally gives a list of the king's conquests, which are added to as the regnal years advance. The present inscription, being dated in the 6th year, gives a small list, namely, Idaiturai-nâdu, Vanavâṣi, Kollippâkkai, Maṇṇaikkaḍakkam and T'la-maṇḍalam. It records that in the 6th year of the reign of Kōp-Paragêsari-vanmar *alias śrī-Râjêndra-Pemmaḍi the garuṇḍuḇu* of Kîruvemâgara made a grant of land. No. 34 at Taḍimâlingi, dated in the 10th year (1021), adds a few more conquests, namely, many islands in the sea and the Irattapâdi Seven-and-a-half lakh country. It tells us that, in order to provide for a servant to look after the flower-garden of the god Iravikulamâṇikka-Viṇṇagarâlvâr of Mâyilangai *alias Jananâthapura* in Idai-nâdu on the southern bank (of the Cauvery) of Gangapâdi *alias Muḍigonḍa-S'ôla-maṇḍalam*, Kuravan Ulagaḷandân *alias Irâjêndira-S'ôla-Jayamûrṇâḍâlvân*, the general of the king's great city, deposited 10 *kaḷuṇḍu* of gold with the citizens of the place, who pledged themselves to carry out the wishes of the donor for as long as the sun and moon endure. The charity was placed under the protection of the S'rivaishnavas. No. 38, also at Taḍimâlingi, which is dated in the 31st year (1042), gives these further conquests: - Chakragoṭṭam, Madurai-maṇḍalam, Nâmaṇaikkôṇai, Panjappalli, Mâṣuṇi-dêṣam, Oṭṭa-vishaiyam, Kôṣalai-nâdu, Tanḍabutti, Dakkaṇa-Lâḍun, Vangâḷa-dêṣam, Uttara-Lâḍam, Gangai, Vijaiyan, Pannai, Malaiyûr, Mâyirulingam, Ilangâṣôbam, Mâp-Pappâḷam, Mēvilipangam, Vaḷaipṇandûru, Takkôḷam, Mâdamalinḍam, Ilâmuri-dêṣam, Mâ-Nakkavâram and Kidîram. The inscription records that the citizens of Jananâthapura in Idai-nâdu of Gangaiḍigonḍa-S'ôla-vaṇanâdu in Muḍigonḍa-S'ôla-maṇḍalam made a grant of land for the god S'urtamullêṣvaram-uḍaiya Mahâdêvar of their village. Of the new inscriptions, a fragment copied at Tarukittipâla at Talkad, which mentions one of the later conquests, namely, Ilâmuri-dêṣam, appears to record a grant of land by Mâdêvan and others. The remaining record, found on the north and west bases of the Janârḍana temple at Taḍimâlingi, though dated in the 24th year of the king's reign, contents itself with giving only two of his conquests. It has a short introduction like Kolar III and 149b and Hoskote 142, and states that in the 24th year of the reign of Kōp-Parakêsaripanmar *alias śrī-vîra-Râjêndra-S'ôla-Dêvar*, who took [the East country], Gangai and Kaḍâram, Uttama-S'ôla.....raiyan deposited with the citizens



of Jananāthapura 3 Muḍigoṇḍa-S'ōlan *māḍai* in favor of the god Iravikulamāṇikka-Viṇṇagarālvār of the same village and that the citizens pledged themselves to apply the interest on the sum to providing special offerings of rice for the god during the festival in the month of Panguni. This grant appears to have been made by order of the queen. The record ends thus—May S'rivaishnavas protect this charity.

79. To the same reign may belong 3 Kannada inscriptions, dated A. D. 1014, which are engraved on the basement of the Narasimha temple at Mārchalli near Mulvalli. One of them on the south base records that in the Sāka year 936, the year A'nanda, Puḷiyamayya's son Basavayya of Ballūr made a grant of 10 *koḷaga* of wet land to provide for the burning of a perpetual lamp before the god of Rājāśraya-Viṇṇagar. Another on the north base records a grant of 8 *koḷaga* of wet land by Dāvayya's Kiriya-Nārāyaṇa to provide for offerings of rice for the same god. It is worthy of note that the Tamil word *tirur-amudu* is used for offerings of rice. The third inscription, also on the north base, whose beginning is built into, merely gives the details of the date of the god's annual festival. It says that the festival of Rājāśraya-Viṇṇagaratt-ālvār falls on the 5th lunar day of the bright fortnight in the month of Phālguna of the year Pramāḍiccha, occurring in the last twenty of the cycle of 60 years and corresponding with the S'aka year 935. Further details given are Rôhini-nakshatra and Kumbha-lagna. As *Rājāśraya* was a title of Rājārāja, we may perhaps suppose that the temple was built by, or during the reign of, Rājārāja (985-1012). The details given of the date of the festival appear to indicate that it was celebrated for the first time in that year. Two other points in this record deserve some notice. One is the expression *adhamat-risige*, meaning "the last twenty of the cycle of 60 years." The cycle is divided into 3 parts of 20 years each, *uttama* or the first, *madhyama* or the middle and *adhamat* or the last, the word *bisige*, a *tadbhava* form of the Sanskrit *vim'sati*, being added to each. These divisions are taught in the indigenous schools even now and it is of some interest to know that the divisions with the names were also in vogue 900 years ago. The same remark applies to the incorrect form of the name of the year, the conjunctive particle *cha* being added on to it.

#### *Rājādhirāja.*

80. Three fragmentary inscriptions of this king were found on stones built into Dāsikere Oddu to the east of Talkad and on stones lying in front of Tammaḍi Channabasavaiya's house in the new village. They give only a portion of the historical introduction with gaps in the middle and one of them mentions a Vaśava-ṣetti of Rājārājapura or Talkad. Rājādhirāja's records have a very long introduction giving details of his conquests and other doings. The incidents mentioned in the fragments now copied are:—the cutting off on the battle-field of the head of Mānabaranan, one among the three kings of the South (the Pāṇḍyas): the chasing away to Mullaiyūr of S'undara-Pāṇḍyan; the killing of the king of Vēpāḍu; the destruction of the army of A'havamalla which was led by Gaṇḍappayya and other generals; and the performance of the horse-sacrifice. The date of these records may be about 1050.

#### *Kulōttunga-Chōla I*

81. A Tamil inscription of this king was copied at Bommūr Agrahāra near Seringapatam. It is dated in the 33rd year of his reign (A.D. 1102) and records that Pōman Irāman *alias* Virudarāyabayankara-māṇyan repaired the breach of a tank at S'irya Kalāṣattapāḍi *alias* Vānavamūlēvi-chaturpēḍimangalan in Iḍaiturai-nāḍu, which was governed by Kulōttunga-S'ōla's *mandalika* Vangi. It is also added that the breach had continued for many years without anybody coming forward to repair it. A few Tamil fragments at the *mahādēvara* of the Vaidyaśvara temple at Talkad mention this king's name and appear to record a grant of land by the merchants of some place. Two more fragments at Turukittipāla to the east of Talkad, which record a grant of land for the god Rājārājisvaran-udaiyār, may belong to the same reign. The same may be the case with two inscriptions on two pillars in the Janārdana temple at Taḍimālingi, which tell us that the pillars were gifts from Alagaiyan Vīragāmuṇḍa's son A'ditta-gāmuṇḍan and Iṇḍil Nāvaṛkāmuṇḍa's son Vīragāmuṇḍan, both residents of Mōgūr *alias* Madurāntaka-ōlanallūr in Iḍai-nāḍu *alias* Periya-nāḍu. We learn from the last two epigraphs that Mōgūr was known as Madurāntaka-ōlanallūr in the Chola period.

82. Of the inscriptions copied during the year, a very large number belongs to the Hoysala kings. These begin in the reign of Vishnuvardhana and end in the reign of Ballāla III, covering a period of nearly 225 years from 1117 to 1341. Some of them supply interesting information with regard to certain localities in the State. A few printed inscriptions, now corrected and completed, will also be noticed under this section.

*Vishnuvardhana.*

Plate III

83. There are several records of this king. One of them, found on the newly excavated basement of the Kirtinārāyaṇa temple at Talkad, is of great historical importance as it refers to the consecration of the temple by Vishnuvardhana after rooting out Adiyamān, the Chola Viceroy, and taking possession of Talkad. It is a long Tamil inscription in 2 lines running over the south, east and north bases; and just below it there is another inscription of Ballāla II, dated in 1173, the year of his coronation. Both the records appear to have been put on stone in that year, since the first inscription, though it gives 1117 as the date of setting up the god, brings down the genealogy up to Ballāla II. After obeisance to Kēśava, the record gives in Sanskrit verses the usual account of the rise of the Hoysalas. Then Vinayāditya is mentioned. To him and his senior queen Kīlayabbe was born Irāyanga, whose son was Vishnu-Dēva. Of the latter it is stated that he was keenly interested in the discussions of the learned and in Bharata-vidyā. His son was Nārasiṃha-Dēva. To the *mahā-maṇḍalēs'vara*, Tribhuvanamalla, capturer of Talaikkāḍu Kongu Nangili Koyārrūr Uchchangi Vanavaśi and Pānungal with Peṭturai as the boundary, Bhujabala-Vira-Ganga-pratāpa-Hoysala Nārasiṃha-Dēvar and Echchala-Dēviyār *alias* Paṭṭa-mahādēviyār was born śrī-vīra-Vallāla-Dēvan. After this preface the titles of Vishnuvardhana are given thus—entitled to the band of five chief instruments, *mahā-maṇḍalēs'vara*, lord of the excellent city of Dvārāvati, ornament of the Yādava race, a Nārāyaṇa among *maṇḍalīkas*, hunter of *maṇḍalīkas*, crest-jewel of *maṇḍalīkas*, king of the hill chiefs, champion over the Malaippas, and obtainer of boons from Vāsantikā-dēvi of Saśakapura. Then comes a good Sanskrit verse in which by a pun on the words a reference is made to his incursions into the Chola and the Chālukya dominions. The verse runs thus:—

Śithīlikurvan Kānchim ākarshan Kuntalān ilā-mahilām!

anubhavasī tvam Viṣṇō nishkaṇṭakam ēva kathaya katham!

The epigraph then records that the *mahā-maṇḍalēs'vara*, Tribhuvanamalla, capturer of Talaikkāḍu Kongu Nangili Koyārrūr Uchchangi Vanavaśi Pānungal Pulikirai Veṭṭala Palaṣigai and Veṭṭukkirāma with Peṭturai as the boundary, Bhujabala-Vira-Ganga-pratāpa Vishnuvardhana-Poyśala-Dēvar—on the 13th lunar day of the bright fortnight in the month of Mārgaśīrṣa of the year Hemamālambī, on a Friday, under the asterism Viśākha—having rooted out Adiyamān and taken possession of Talaikkāḍu, set up the god Kirtinārāyaṇa and granted, with pouring of water, 4 villages besides the city of Talkad and a tank with the arcca gardens below it to provide for the services in the temple. We thus learn that Vishnuvardhana set up Kirtinārāyaṇa at Talkad in A. D. 1117, the same year in which he set up Vijayanārāyaṇa at Belur. According to tradition he set up 5 images of Nārāyaṇa at different places (see para 22). Hitherto we had epigraphical evidence in support of the tradition with regard to Belur. The present record confirms the tradition with regard to Talkad also.

84. An inscription at the Kaṇṭhēśvara temple at Kannambāḍi (Krishnarajpete 81), which has now been correctly copied, says that on hearing from his *mahā-praṇḍakāma dēvānāyaka* Lingapayya and others that a grant had been made to the temple by Kannara-Dēva, Vishnuvardhana confirmed the grant in A.D. 1118 to last as long as the sun and moon. The temple is called Kaṇṭhēśvara in another inscription at the place, which is dated in 1114. I venture to think that the Kannara-Dēva of this epigraph is the Kaṇṭhakūṭa king Kṛṣṇa I, and that the Kaṇṭhēśvara temple mentioned in the Gubbī plates (Gubbī 61) as having been built by Kṛṣṇa I, is no other than the temple at Kannambāḍi. If so, we need no longer assume that the temple built by Kṛṣṇa I has entirely disappeared or that its original name was forgotten and exchanged for another (*Epigraphia Indica*, IV, 337). A close

examination of another inscription in the *navaranga* of the Nârâyanasvâmi temple at Melkote (Seringapatam 93) disclosed the important fact that the temple went back to the time of Vishnuvardhana. The record tells us that the *mahâ-pradhâna Heggade* Surigeya Nâgîdêvaṇṇa made a grant for the god. From an inscription at *Tonnûr* (see my *Report* for 1908, para 38) we learn that the same man built the front *manṭapa* of the temple of the goddess there by order of Vishnuvardhana. Though tradition has it that Râmânujâchârya built the temple at Melkote with the help of Vishnuvardhana, no inscription of that king's time had hitherto been found there, the oldest inscription hitherto known being one of Mâdappa-dannâyaka, a general of Ballâḷa III, dated A.D. 1312 (see my *Report* for 1907, para 24). The present inscription may therefore be taken to confirm in a way the tradition about the connection of Vishnuvardhana and Râmânujâchârya with Melkote.

85. Of the other inscriptions of this king, a *vîragal* at Sunkâtonḍanûr, Seringapatam Taluk, records that during the rule of the *mahâmaṇḍalês'vara* Hoysala-Dêva, Mâragavuḍa killed many and fell in the battle of Hiriya..., and that a *koḍige* was granted to his wife Sômaṇve. A Tamil epigraph on the inner wall of the Kirtinârâyaṇa temple at Talkad, dated 1141, says that while (with usual titles) Bhujabala-Vîra-Ganga Poy-ala-Dêvar was pleased to rule the earth, Tiruvarangata-laikkoli Petti Varandarumperumâl *alias* Kirtinârâyaṇa-talaikkoli, a female servant of the temple, was granted certain honors in the temple for having presented a gold image of the goddess to be fixed on the breast of the god. Another inscription on a pillar of the same temple records that 200 *kulî* of land were purchased from Maṇḍalaśuvâmi of the city and presented to the temple for a flower garden by Valandarumperumâl Talaikkoli, who was apparently identical with the one mentioned above. A Tamil inscription on the basement of the Narasimha temple at Mârehalli, Malvalli Taluk, which is dated in the cyclic year Vibhava, *i.e.*, A.D. 1148, records the grant by Vishnuvardhana of the village Gânjanûr in Vaḍakarai-nâḍu for the god S'ingapperumâl of Jâtigrâma. It is added that the grant includes all that is mentioned in a former inscription within the four boundaries of the village. The introductory portion has a few of the Sanskrit verses of the Talkad inscription (para 83), but they are given piecemeal in a confused order. Among the king's titles are given—a Yudhisṭhira of the Kali age, illuminator of the Hoysala race, worshipper of the lotus feet of Vâsantikâdêvi, a moon to the ocean of the Hoysala lineage, *ś'Ṣṭambaka-pratîbhata*, a terror to enemies and a patron of the Brahmans; and among his conquests—Kuḍagu, Kôlâhala, Puṇṇûr and Vâṇibhadra. The inscription ends thus—I, Vishnu-Dêva, will bow my head to him who protects this charity. The date 1148 does not fall, however, within the reign of Vishnuvardhana, if we accept 1141 as the date of his death. But there are several other inscriptions of his which bear dates later than 1141, *e.g.*, Nâgamangala 100, 1145; Kadur 34, 1148; and Hassan 65, 1149. From the present inscription we learn that Jâtigrâma was the old name of Mârehalli.

To the same reign may also belong another Tamil inscription on the wall of the Mallikârjuna temple at Taḍimâlingi near Talkad, which appears to be dated in 1117 and records that Nêdilvâyudaiyân Gaṇavati, the *paṭṭaṇas'uvâmi* of Mâyilangai, deposited with the S'iva-Brahmaṇas of the temple of S'uttamalliśvaram-uḍaiyâr at Mâyilangai *alias* Jananâthapura in Periyânâḍu *alias* Idai-nâḍu 4 *gachchânam* with the condition that the interest on the sum should be utilised for burning a perpetual lamp before the god; and an epigraph in the Lakshminârâyaṇa temple at Aḍugûr near Halebid which records a grant for the god by Ereyamarasa and Êchaladêvi.

#### *Nârasimha I.*

86. There are one or two records which fall within the reign of this king, though his name is not mentioned in them. One of them, on the newly excavated base of the Kirtinârâyaṇa temple at Talkad, dated in 1160, says that during the rule of Bhujabala-Vîra-Ganga-Poy-sala-Kelâlâli-Râya, *sanûhivîgrahi* Sômaṇṇa's brother (name gone), having purchased [some lands] from the *garuḍuḷ* of Kîrūnagara, granted the same for feeding Brahmans. The titles applied to Kelâlâli-Râya are—dispenser of hostile chiefs, champion over *janguli-mannayas* (? assembled chiefs), a S'ûdraka on the battle-field, an incarnation of Vîra (*i. e.*, Virabhadra), lord of Kâvêri, worshipper of the feet of the god Râmanâtha and vanquisher of hostile armies. A Tamil inscription on the outer wall of the Mallikârjuna temple at

Taḍimālingi near Talkad, which appears to be dated 1144, mentions the deposit of a certain sum of money with the worshipper of the temple, the interest on which was to be utilised for the maintenance of a perpetual lamp. Another epigraph on the wall of the Īśvara temple at Ānekonda near Davangere (para 43) mentions one of the sculptors who built the temple together with his title. The sculptor was Bābōja's son Bavōja and his title Sarasvatīgaṇadāsi. He appears to have had a great deal to do with the construction of the temple as his name also occurs in another inscription at the same place (Davangere 7). He may be identical with the sculptor Sarasvatīdāsa, praised as unrivalled in the world in one of the inscriptions at Halebid (last year's *Report*, para 100).

### *Ballāḷa II.*

87. A large number of the inscriptions of this king, both in Kannada and Tamil, was copied during the year. The earliest of them, dated in 1173, is a Tamil epigraph on the newly excavated base of the Kirtinārāyaṇa temple at Talkad, engraved below the inscription recording the consecration of the god by Vishnuvardhana (see para 83). It tells us that the *mahāmaṇḍalēśvara*, Tribhuvanamalla, capturer of Talaikkāḍu Kongu Nangili Kovāṇṇūr Uchchangi Vanavaśi and Pānangal with Perururai as the boundary, Bhujabala-Vīra-Ganga, unassisted hero, S'anivārasiddhi, Giridurgamalla, a Rāma in firmness of character, pratapa-Poṇṣāla-vīra-Vallāḷa-Dēvan, on the day of his coronation in the month of S'rāvaṇa of the year Vijaya, granted, with pouring of water, exempt from all imposts, the village of Īḷamarudūr in Paḷināḍu for the god Kirtinārāyaṇa. Īḷamarudūr appears to be identical with the modern Yaḷandūr. An inscription at Akkūr near Talkad (T.-Narsipur 92), now fully copied, records the grant of the tax on oilmills by Bācheya-nāyaka and others for the god Chōḷapāṇḍyēśvara of Akkiyūr in 1179 during the rule of Ballāḷa II. A Tamil one in Doddanna's field at Beṭṭaballi near Talkad, dated 1179, states that in the same reign, when Māchaya-nāyaka was the governor, Pergaḍi Vaichchapa and Irāmaiya made a grant for the god Mallikārjuna on the hill. Another in front of the Mahālingēśvara temple at Sargūr, Malvalli Taluk, tells us that when (which usual titles) Ballāḷa-Dēva was ruling the earth from his residence at Dōrasamudra, by order of the *mahā-pradhāna*, *sarvādhikāri*, *mahā-pasāyita*, *bāhattara-niyōgādhipati*, Hiriya (senior) daṇḍarāyaka Lakumayya, Hebāḍagikayya made a grant in 1180 for the maintenance of a perpetual lamp in the Amritēśvara temple at Saragūr. Another on the ruined site of the Chennigarāya temple at Haleyūr, Tarikere Taluk, is of some interest as it gives the origin of the town Tarikere. It informs us that in the *agrahāra* of Amarāvati-pura *alias* Tariyakere brought into existence by the *mahāpradhāna* Lakmarasadaṇḍmāyaka, Heggade Vijayāditya-dēva, the *prabhu* of Tariyakere, and his wife Heggaditi Dēkavve built a temple and set up the god Prasannakēśava in A. D. 1180; and that on their application to the *mahājānas* of Tariyakere to provide for offerings, festivals, servants and repairs of the temple, the 102 *mahājānas* of the place made various grants to the temple. The grants include one of Ballāḷa II, being a permanent money grant of 7 *gadyūnas*. The descent of Vijayāditya is given thus:—Mādhavarāya; his son, Viśvāmitra; his son, Kālidāsa-vibhu; his son, Pampa; his son Rudra; his son, Nārāyaṇa; his son, Sarōjasakha *i. e.*, Sūrya; his son, Mādirāja; his wife, Mallikabbe; their son, Vijayāditya. The Lakmāsa of this record is the same as the one mentioned above. There are also six more Tamil inscriptions of this reign in the Kirtinārāyaṇa temple at Talkad, 4 on pillars and 2 on the newly excavated base. One of them, dated 1188, records a grant, on the occasion of a solar eclipse, of certain quantities of rice to Bharatālvān, Tirunārāyaṇatāḍan and others. Another, of about the same date, mentions a deposit of 4 *gachchāṇam* with the condition that the interest on the sum should be utilised for supplying garlands for the god Kirtinārāyaṇa of Talaikkāḍu *alias* Rājarājapura. A further grant to provide for special offerings of rice for the same god by the wife of some Pergaḍiyār is also mentioned at the close. Two more, of the same date, record grants for the same god by Dāmōdara-nāyakkan and the oilmongers of Talkad. The fifth tells us that Pergaḍi-māman made a grant of 2 *nāli* of rice and 2 *pon* for a servant to look after the flower garden of the goddess situated to the north-west of the temple; and the last, dated 1203, says that S'itaiyāṇḍāl's daughter Nāchchiyālvār, a dancing girl of the temple, presented a big metal lamp-stand and paid into the temple treasury 3 *gachchāṇam* for the permanent maintenance of the lamp.

88. Among other inscriptions, a Tamil one on the basement of the *garbhagrīha* of the Ranganātha temple at Seringapatnam, dated in 1210, is of some importance as it affords evidence of the existence of the temple before this date, the earliest of the hitherto known records taking us back to only about 1430. After an introductory Sanskrit stanza in praise of the god Ranganātha, the epigraph records that, when the refuge of the whole world, favorite of earth and fortune, mahārājādhirāja paramēśvara parama-bhaṭṭāraka, lord of the excellent city of Dvārāvati, sun in the sky of the Yādava family, crest-jewel of rectitude, king of the hill chiefs, champion over the Malapas, terrible to warriors, fierce in war, a Rāma in wielding the bow, sole warrior, unassisted hero, S'anivārasiddhi, Giridurgamalla, a Rāma in firmness of character, niśanka-pratāpa-chakravarī śrī-Vishnuvardhana-Pōśala-śrī-vīra-Vallāḍa-Dēvar was pleased to rule the earth, Varandarum-perumāl of the Kāśyapa-gōtra, son of Tiruvarangam-udaiyān and Kalpagamkondāl and grandson of Nārāyaṇan of Toṇṇaikūḍu S'rivu . . mangalam, having purchased Chaturmukhanārāyaṇa-chchaturvēdimangalam, which was a *brahmapura* belonging to the *bhaṭṭas* of Tiruvaranganārāyaṇa-chchaturvēdimangalam, and divided it into 65 *erittis*, granted 23 of them to 88 persons as Aḷagipperumāl-puram. Another on a pillar near the tank at Beṭṭahalli near Talkad, of about the same date, tells us that the citizens of Talaikkāḍu *alias* Rājarājapuram in Vaḍakarai-nāḍu of Rājendra-S'ōla-vaḷanāḍu in Muḍigouḍa-S'ōla-maṇḍalam, having received full payment in gold from Kammandai Paṭṭanasuvāmi, granted to him, as a *kudamgri*, the tank at Veṅṅanpalli together with the wet lands below it, to be enjoyed by him and his posterity for as long as the moon and the sun endure. Then follow names of witnesses. A third on the outer wall of the Pātālēśvara temple at Talkad, dated 1206, appears to record a grant of land by Māyidēvan to Kūtapan, son of Gangādaradēvar and grandson of Rāvaḷa-mudeliyār, the *sthānapati* of the temple of Rājarājīśvaran-udaiyār at Talaikkāḍu *alias* Rājarājapuram. A number of fragmentary records was found on the base of the Sōmēśvara temple at Sivaṇsamudraṇ. A few of these, which have been pieced together, inform us that during the rule of Ballāḷa II Kārikūḍikkūttan built the Ulagamundīśvara, Tillaiyālviśvara and Tillaikkūttaviḍanga temples at Muḍigouḍa-S'ōlapuram *alias* Dēśi-Uyyakkouḍa-S'ōla-paṭṭanam and made grants of land to the same. A few other fragments record grants to the same temples by other individuals. A fragmentary *eragil* at Chittanhalli, Krishnarajapete Taluk, mentions a *mahāpradhāna sarrādhikāri* S'rikaravada-Heggaḍe, the name being defaced. The reference is no doubt to Ereyanna, a general of Ballāḷa II, who is mentioned with the same epithets in an inscription at Tomūr (see my *Report* for 1908, para 42), only a few miles from Chittanhalli. The labels giving the names of sculptors in the ceilings of the *mukha-maṇḍapa* of the Amritēśvara temple at Amritāpura, Tarikere Taluk, which have been referred to in para 45, may also be noticed here, as their period must be about A. D. 1196, the year in which, according to Tarikere 45, the temple was built by Amita-daṇḍanāyaka, a general of Ballāḷa II. They are 15 in number, the sculptors named being (1) Malitama, (2) Mali, (3) Malaya, (4) Padumaṇṇa, (5) Subujaga, (6) Baluga, (7) Padumaya and (8) Muḷṇa. The first and second names occur in 4 places each and the others only once. We are already familiar with the name Malitamma, which occurs below figures in the temples at Nuggahalli, Somanathapur and Javagal (last year's *Report*, para 105). The Malitamma of the Amritēśvara temple (1196) was apparently the grandfather of his namesake who worked at the temples mentioned above which belong to the middle of the 13th century. The 8th name, Muḷṇa, is engraved in Nāgari characters below a figure in the top parapet over the south entrance. Two more records—a Tamil one near Kappirkatte at Beṭṭahalli near Talkad, recording the grant of a village to a guru named Vāgīśvara-dēvar by Kālikūḍi-kkūttan; and a *eragil* at the entrance to the Aṇjaneya temple at Davangere, which appears to be dated in 1203 and records a grant of land to the son of a man who died during a cattle raid, by Vāmaśakti-dēva, the senior *sthānapati* and *āchārya* of the Pāṇḍēśvara temple—may also belong to the same reign.

#### Narasimha II.

89. There are two inscriptions of this reign, one copied at the Hariharēśvara temple, Harihar, and the other at the Kirtinārāyaṇa temple, Talkad. The former is a small record telling us that the Hariharēśvara temple was caused to be built by the *mahāpradhāna* Pōlāḷava-daṇḍāyaka. The same fact is stated at great

length in another inscription at the place, Davangere 25, dated A. D. 1224. Pôlâlva was a general of Nârasimha II. The inscription at Talkad is T.-Narsipur 3, which has now been correctly copied. It consists of two fine Sanskrit verses with an introductory note stating that they were the composition of a poet named Sarasvati-kanthâbharana-dêva. It will thus be seen that there is nothing here to support the theory of the derivation of the word *Karnâta* from the Sanskrit words *karna* and *ata*. Of the two verses, the first is in praise of Ballâla II and the second, in praise of his son Nârasima II. The first verse says:—Formerly the birth of tigers was in the mountain caves, but, after Ballala was born, in the breasts of kings. The meaning is that during Ballala's time hostile kings were always afraid of the tiger, which was the Hoysala emblem. The epigraph is no doubt a contemporary record. It is to be regretted, however, that its first line is rendered partly illegible by a later unfinished Kannada inscription being engraved on it. A Tamil inscription on the wall of the Hanumantêśvara temple at Bannur, dated 1228, which records a grant for the god Hanumêśvaram-udaiyâr, and a Kannada one at Haleyr near Tarikere, also dated 1228, which registers a grant by Tiruvarasa for the god Prasannakêśava of Amarâvatipura *alias* Tarîyakeṛe, may perhaps be assigned to the same reign.

*Sômêś'vara.*

90. Of the records of this king, a Tamil one on the newly excavated base of the Kîrtinârâyana temple at Talkad, dated 1239, tells us that Maṇamîlî Gôvinda-nâyakkar deposited 7 *gajjânam* with the *gâma-nêṇas* of Sîruvinnagar for the maintenance of a perpetual lamp in the Kîrtinârâyana temple. Another near the Basavêśvara temple at Kannalli, Malvalli Taluk, which is dated 1251, records that Bidiyara Malla-gavuḍa and others of Emmadûr, having assembled, made some grant to the bangle-seller Malli-setti *alias* Hasiyappa for having converted their village into a town. The villagers had to pay 32 *gadyâna* in the year A'nanda, *i. e.*, 1254 and afterwards only the taxes *alipu* and *anṇâṇa*. The grant was written by *senabôra* Gôpayya. The meaning of the record is not quite clear. It looks as if people willingly taxed themselves for municipal purposes so far back as the middle of the 13th century. It is curious that the Tamil expressions *nañjai*, *muñjai* and *nâl-pâl-ellai* occur in this Kannada epigraph. To the same reign may belong 3 *viragals* at Kaliyûr near Talkad, all of which appear to be dated in 1241. Among records of this class, these are rather peculiar in their brevity and lack of details. One of them merely states that it is Allôja's *viragal*; another tells us that it is the *viragal* of Mârôja, who was a terror to death itself (*marana-bhayankara*); while the third informs us that the second lunar day of the dark fortnight in A'svayuḇa of the year Plava was the day on which Ballâla fell fighting in the battle of Mâlangi-Mâvinahali. An inscription on the doorway of the south *nararaṇṇa* entrance of the Hariharêśvara temple at Harihar, which appears to be dated in 1244 and records a grant by Immaḍi Chaladanka A'dimalla-setti for the supply of garlands of flowers and *tulasi* for the god Harihara, may also be of the same reign.

*Nârasimha III.*

91. There are several inscriptions of this king. One of them on a stone at the east end of the tank at Halebid is of some interest as referring to a law-suit and its decision by the king. It states that Dêvaṇṇa sold a house site to Bhaṇḍâri A'diyannâ in 1251; and that subsequently his sons Nâgaṇṇa and Sôvaṇṇa, not knowing this, wanted to take possession of the site, whereupon the case went up to Nârasimha-Dêvarasa, who told them that they were in justice bound to carry out the wishes of their father and decided the case in favor of the other party. Another inscription on the base of the Nârasimha temple at Mârehalli near Malvalli, which appears to be dated 1259, records a grant of land by Nârasimha-Dêva to the goldsmith Kâlaji for having done some gold work. Another on the newly excavated base of the Kîrtinârâyana temple at Talkad, dated 1270, says that Tillaiyappan, grandson of Mukkuḍai (triple umbrella) Uḍaiya-gâmuḍḍin of Ilamarudrû in Padinâḍu, a village endowed to the Kîrtinârâyana temple, made some grant for the god. Ballala II granted this village to the temple on the day of his coronation para 87). Another Tamil inscription at Talkad, T.-Narsipur 26, which has now been fully copied, records that during the rule of Nârasimha-Dêvan the *sthânapatis* of the 5 *mathas* at Talkad granted, with pouring of water, the village Mahâ-



mēruviḍanganpaḷli to provide for the expenses of a festival in the temple of Rājarājīśvaram-udaiyār at Talaikkāḍu *alias* Rājarājapuram, and also the village Maṇḍalipalli for conducting the procession of the same god in a palankeen. The epigraph concludes with the statement that he who violates the charity shall be looked upon as a traitor to the king and to the two *saṁayas* or conventions. Another at Mūgūr, T.-Narsipur 78, which has also been correctly copied, tells us that, while Dēsinātha was ruling Kumārana-nāḍu *alias* Tōrenāḍu and Sankanna Vijayanna of Mōgūr in Hiriyanāḍu was the governor, the *prabhus* of Mōgūr and all the *gavudugal* agreed among themselves to make their village into a town and establish a *santhe* or weekly market in it and gave a *śāsana* to the new town. Those who built houses in the new town were exempted from the payment of taxes during the first year and in the case of outsiders the exemption was continued for two years. This may be taken as an instance of local self-government in the 13th century.

92. Of other records of this reign, a Tamil one on the base of the Nārāyaṇa temple at Mūgūr, T.-Narsipur Taluk, records a money grant by S'angaṇṇan, apparently the Sankanna of the above record, to the temple. Another at the same place, dated 1279, tells us that when (with usual titles) a lion to the elephants his enemies, uprooter of the Magara kingdom, establisher of the Chōla kingdom, raiser up of the Pāṇḍya-kula, the niśśanka-pratāpa-chakravarti Hoysala-bhujabala-vīra-Nārasimha-Dēva was ruling the earth, and when Bommanṇa-dannāyaka and Rēchaya-dannāyaka, younger brothers of the adamantine cage to the refugees, the unshaken warrior, *sandhirigrahi* Harihara-Sōvanna-dannāyaka, were governing Kumārana-nāḍu *alias* Tārenāḍu, Bommacha-gavunḍa's son Dāli-gavunḍa of Mōgūr, who was the *mahāprabhu* of Hiriya-nāḍu and ruler of Aḷageya-nāḍu, and all the *praje-gavundugal* made a grant of certain taxes for the god Aḷagaperumāl of the Viṣṇugriha of Mōgūr. Another at Kāvēripura, T.-Narsipur 30, now fully copied, appears to record that on a representation made in 1288 by the *mahājānas* that the officers of Hongalvādi-nāḍu levied taxes on a *sarvamānya* village, the king was pleased to renew the grant and had it engraved on stone, affixing his own signature, *Malaparola-gaṇḍa*, to it. The inscription also refers to a former grant by the *mahā-pradhāna* Kumāra-vīra-Kēṭaya-dannāyaka, who was a celebrated general under Nārasimha III. An inscription on the wall of the Hanumantēśvara temple at Bannur, which appears to be dated in 1259, states that Paṇṇamāṇḍa-heggaḍe presented a metal lamp-stand to the Hanumantēśvara temple at Banniyūr and deposited with Gōṇiyajīya Paradēsiyappa's son Ukkalavamsōdubhava, the *sthānika* of the temple, 3 *gaḷḡāṇa* with the condition that the interest on the sum, at the rate of a *hāḡa* per *pon*, should be utilised for maintaining the lamp. The weight of the lamp presented is given as 100 *phala*. A few inscriptions at the Hariharēśvara temple, Harihar, which appear to bear the dates 1261, 1265 and 1272 and record money grants by Bomidēva, Tipparasa's daughter Udādēvi and Viṭṭhanna of Kuppagedde for the supply of garlands of flowers and *tulaṣi* for the god Harihara, may belong to the same reign.

#### Ballāla III.

93. Of the inscriptions of this king, a *vīragal* at Chittānhalli, Krishnarajapete Taluk, dated 1303, states that in a battle between Sōmeya-dannāyaka of Bematūrakalu and Leukampela of Holalakere, Sāyanna, the bearer of the betel-bag (*haḍapa*) of Sōmeya-dannāyaka, fought on behalf of his master and fell; and that his elder brother Bhīmanṇa set up this stone. Bematūrakalu is the old name of Chitaldrug. It is of some interest to note that Sāyanna, a resident of Chittānhalli, had gone all the way to Chitaldrug to serve under Sōmeya-dannāyaka. Four inscriptions on the four pillars of the *naravāṇḡa* of the Divyalingēśvara temple at Haradhanalli, Chamarajanagar Taluk, dated in 1314, tell us that the pillars were the gifts of certain individuals to the Apilēśvara temple at Maggeya in Enne-nāḍu, the birth place of the *mahā-pradhāna* Mādhava-dannāyaka. We thus learn that the *linga* called Divyalingēśvara was formerly known as Apilēśvara, that Haradhanalli had once the name Maggeya and that it was here that Mādhava-dannāyaka was born. The latter was a general under Ballāla III and governed the Padināḷku-nāḍu with the seat of his government at Terakanāmbi, Gundlupet Taluk. He was the son of Perumāle-dannāyaka, the great minister of Nārasimha III. Among other inscriptions that mention him are Gundlupet 58, Chamarajanagar 116 and 193. Two epigraphs at



Melkote, Seringapatam 92 and 102, record his grants. The latter, now correctly copied, is a sale-deed executed by the Fifty-two of Yâdavagiri, also called Vaikunṭha-vardhana-kshêtra and Jñâna-manṭapa, in favour of Mâdhava-daṇṇâyaka. He purchased a village belonging to the temple and granted it to provide for certain festivals. For the Fifty-two of Yâdavagiri and the other names of the place see paras 26 and 28 of my *Report* for 1907. An inscription at Kannambâḍi, Krishna-rajapete 28, which has now been completed, says that when Ballâla-Dêva was ruling the earth from his residence at Annamale,...da-nâyaka restored [the temple] and made a grant of some taxes to it. Two among the taxes are named Sidaṇḍadêva's *holake* and Kâmeya-daṇṇâyaka's *holake*. Annamale is Tiruvannâmalai in South Arcot District, where Ballâla III had his residence for some time. A Tamil one on the base of the Lakshmikântasvâmi temple at Chamarajanagar, dated 1341, records the construction of a *manṭapa* named Nânûṛṇvan-manṭapam at S'iruvengûr *alias* Pugalvatti-chaturvêdimangalam by Vâlaiyammugiyâr Eḍuttakai Alagiyan of Irai-vânaraśûr during the rule of Vira-Vallâla-Dêvar. To the same reign may be assigned an epigraph on a pillar in the Narasimha temple at Mârehalli near Malvalli, which tells us that a grant was made to the temple by the *mahâ-sâmantâdhipati* Hede-ya-nâyaka's son Chikeya-nâyaka. It appears to be dated 1336. The labels over the doorways of the shrines in the *prakâra* of the Gôpâlakrishnasvâmi temple at Kannambâḍi (see para 13) and an inscription on the wall to the right of the *mahâ-dâra* of the same temple may also belong to the same reign. The former, 46 in number, engraved in characters of the Hoysala period (see Plate IV), give the names of the deities installed in the shrines, which consist of, among others, the 10 *avatâras* of Vishnu and his 24 *mûrtis*, namely, (1) Kê'ava, (2) Nârâyana, (3) Mâdhava, (4) Gôvinda, (5) Vishnu, (6) Madhusûdana, (7) Trivikrama, (8) Vâmana, (9) S'rîdhara, (10) Hrishîkêśa, (11) Padmanâbha, (12) Dâmôdara, (13) Sankarshana, (14) Vâsudeva, (15) Pradyumna, (16) Aniruddha, (17) Purushôttama, (18) Adhokshaja, (19) Narasimha, (20) Achyuta, (21) Janârdana, (22) Upêndra, (23) Hari and (24) Krishna. The other deities represented in the shrines are Sarasvati, Nara-Nârâyana, Yôgamûrti, Gôvardhana, Kâlinga-mardana, Hayagrîva, Harihara and Jalasayana. The epigraph to the right of the *mahâdvâra* informs us that one of the *ankanas* in the temple was built by the sculptor Chika-Bâcheya, son of Puṭṭanôja.

#### THE PANDYAS.

94. There are only two records of this dynasty, both copied at Harihar. One of them is Davangere 40, which has been completed by transcribing 60 more lines, and the other, a new inscription at the end of the same epigraph. The former is dated in 1169 and is similar to Davangere 39 in the introductory portion. Then follow a few verses in praise of Vijaya-Hermâḍi-daṇḍanâtha, the great minister of Vijaya-Pândya-Dêva. He had the title Raṇaranga-Bhairava, was equal to Châṇikya in politics and had the honored name *Kumâra* bestowed on him by his sovereign. We are then told that Vijaya-Pândya, at the time of making a grant for the god Harihara, addressed Hermâḍi-daṇḍanâtha thus—"You are as a son to me; you also make a grant for the god," and gave him the village Hariharasamudra, otherwise called Gaudataṭikâ; whereupon Hermâḍi-daṇḍanâtha made a grant of the village to provide for the offerings at the three times for the god Harihara. Then follow details of the boundaries of the village and particulars about the way in which the income of the village was to be utilised. A list is also given of the jewels and vessels presented to the temple with their respective weights. The record closes with a request to present and future kings not to violate the grant in consideration of its acceptance by the god Harihara or out of respect for the Brahmans or out of fear for the sin resulting from the violation of the gifts to gods and Brahmans. The *śâsana* was composed by the poet Dêvârya, son of S'rîdharâmâtya who was an ornament of the Kâśmîra country; and it was written with *balûpa* (a piece of pot-stone) by Râyabhâri S'ankaradêva. The other inscription records that the *mahâ-pradhâna śrîgana-sarvâthya* A'ditya-daṇḍanâyaka presented certain vessels and jewels to the Hariharêśvara temple. The weight is also given in each case. A'ditya-daṇḍanâyaka was the father-in-law of Vira-Pândya, elder brother of Vijaya-Pândya, the master of Hermâḍi-daṇḍanâtha.

#### VIJAYANAGAR.

95. There are numerous records relating to the Vijayanagar period, beginning in the reign of Bukka I and ending in the reign of S'rî-Ranga-Raya II. They

cover a period of nearly 310 years from 1354 to 1663. Nine of the records are copperplate inscriptions of Harihara II, Dēva-Rāya II, Virûpāksha, Krishna-Dēva-Rāya, Rāma-Dēva and S'ri-Ranga-Rāya II, those of the first two kings being fine specimens of Sanskrit composition. A few of the printed inscriptions, which have now been revised, will also be considered under this head.

*Bukka I.*

96. A *viragal* at Hiriṃr, T.-Narsipur Taluk, dated 1354, records that during the rule of Vira-Bukkanna-Oḍeyar Rāmōja died in a fight with thieves and that Hujasōja's son Madōja set up the stone.

*Chikka Kampanna-Oḍeyar.*

97. A fragmentary record on the base of the Rāmēśvara temple to the east of Gundlupet mentions Bukka-chakrēśvara's son and a grant to the temple by a woman named A'lamma. The inscription to the right of the present one at the same place, Gundlupet 32, which is dated in 1372, records a grant during the reign of Bukkanna's son Chikka Kampanna-Oḍeyar. The present inscription evidently belongs to the same reign.

*Harihara II.*

98. There are several records of this king. One of them in the Virabhadra temple at Pura, Krishnarajapete Taluk, dated in 1402, says that when the mahārājā-dhirāja rāja-paramēśvara vira-pratāpa-Harihara-mahārāja was ruling the earth, Lakkhaṇṇa made a grant of certain taxes in the two villages Pura and Māramana-halli for the god Virabhadra of Pura. There is also another epigraph at the same place recording the same grant but engraved a few months later than the above. Two more inscriptions mention a Lakkhaṇṇa-Oḍeyar without naming the king. One of them on the outer wall of the Agastyeśvara temple at Balmuri, Seringapatam Taluk, states that by his order Baḷagoḷa Anna's son Aḷaguvaṇṇa built the front *maṇṭapa* of the temple as Lakkhaṇṇa-Oḍeyar's charity. The other at Vijayāpura near Talkad, T.-Narsipur 55, which has been revised, records the grant of certain taxes in Koppahāḷu, a hamlet of Kīrṇāgara, for maintaining a perpetual lamp in the Ankanātha temple, by Nanjinātha, a subordinate of Lakkhaṇṇa-Oḍeyar. The Lakkhaṇṇa-Oḍeyar of these epigraphs appears to be identical with the Lakkhaṇṇa mentioned above. We may therefore take the cyclic years Chitrabhānu and Iśvara mentioned in them to represent A.D. 1403 and A.D. 1397. Chamarajanagar 120, now revised, records a grant for the god Anilēśvara when Peddarasa was the customs-officer; and from Chamarajanagar 114, also revised, we learn that he held the same post in 1397 during the rule of Harihara II. The year Dhātu of No. 120 has therefore to be taken for A.D. 1396. The first 13 lines newly copied of Chamarajanagar 119 mention Harihara II as the reigning king.

99. Two copper-plate inscriptions of Harihara II were received from Sahukar Chinnappa Terkar of Harihar. These are said to have been found when digging the foundation of an old house site near the fort wall at Harihar. One of them consists of 3 plates, each measuring  $10\frac{3}{4}$ " by  $7\frac{3}{4}$ " but the third plate has no writing on it. The other consists of 5 plates, each measuring  $8\frac{1}{2}$ " by  $5\frac{1}{2}$ ". Both are engraved in Nāgari characters. They had neither ring nor seal when they came to me. After obeisance to S'iva and invocation of the Boar incarnation of Vishnu, Gaṇeśa, the goddess earth, Sūrya and Chandra in separate verses, the former proceeds to give the genealogy of Harihara II thus:—In the race of the Moon S'ambhu became incarnate as Sangama to clear the times of the taint of Kali. To him, as Rāma to Daśaratha, was born Bukka-mahipati. When his strong arm bore the burden of the earth, there was a dispute between Vishnu and S'iva for the possession of A'diśeṣa, the one wishing to have him for his bed while the other wanted him for his ornament. His son was Harihara. The inscription then records that the rāja-paramēśvara, sole lord of the eastern, western, southern and northern oceans, a *bhujanga* to kings who break their word, *suratrāṇa* of the Hindu kings, punisher of the wicked, worshipper of the feet of the *rājarājaguru-Pitāmaha* Kriyāśakti-dēva who was the worshipper of the feet of Svayambhu Triyambaka-dēva, performer of the 16 gifts, S'ri-vira-Harihara-mahārāja, on the 12th lunar day of the bright fortnight of Vaiśākha in the year Bahudhānya which corresponded with the S'aka year 1320, (i.e. in A.D. 1398), in the presence of the god Virûpāksha of the Bhāskara-kṣētra at Pampā, on the southern bank of the Tungabhadra, granted, with pouring of water, the village

Bāgavādi, naming it Pratāpavijayahariharapura, with all the usual rights, to Viṭhalāchārya of the Gautama-gōtra and Rik-śākhā, son of A'nandārāma-yōgindra. Then follow details of the boundaries of the village in the Kannada language and the usual imprecatory verses. The record concludes with obeisance to Kumārānandārāma-Nṛsiṃha-guru and bears the signature of the king—*S'ri-Virūpāksha*—in Kannada characters. The other inscription of 5 plates, which is dated in 1399, is mostly identical with the above in the introductory portion, genealogy and titles applied to Harihara, the recipient of the grant being also the same individual. Unlike in the other grant, it is stated here that Vishnu became incarnate as Sangama in the race of the Moon. The inscription records that on the 12th lunar day of the bright fortnight of Kārtika in the Śaka year reckoned by the moon, the eyes, the fires and the moon (*i.e.*, 1321), which was the cyclic year Pramāthi, in the presence of the god Virūpāksha, etc., the king granted, with pouring of water, the village Elavige, also called Vyāghrataṭaka, naming it Dharmamūrtihariharapura, with all the usual rights, to Viṭhalāchārya; and that the latter, forming the village into 120 *vittis*, retained 25 for himself and bestowed the rest on Brahmans of various gōtras and sūtras. Then follow, as in the other grant, details of boundaries in the Kannada language, imprecatory verses and the king's signature. The apportionment of the 25 *vittis* retained by Viṭhalāchārya is given thus:—For himself 8 *vittis*, for his younger brother 8, for his son Dēvaṇāchārya 5 and for his other son A'nandārāmāchārya 4. Besides the 8 *vittis* mentioned above, rice-land, measuring 2 *khāri*, was also given to Viṭhalāchārya for his share as *yajamāna*. We are also told that Viṭhalāchārya and other *mahajanas*, being pleased with the tank and village built by Tripurāri-bhaṭṭa's son Nāgadēva-bhaṭṭa, granted to him, for (maintaining) a palan-keen, rice-land measuring 1 *khāri* and 5 *kudupa*. Kriyāsakti-dēva, mentioned in these records as the guru of Harihara II, is apparently identical with his namesake mentioned in Shikarpur 281 as the guru of Mādhava-mantri. The latter is not to be confounded with Mādhavāchārya, brother of Sāyana (see my *Report* for 1909, para 91). Both were contemporaries. Some of the works such as *Sātasamhitā-tātparyā-dīpikā*, which are ignorantly attributed to Mādhavāchārya, are by Mādhava-mantri, disciple of Kriyāsakti, as is evidenced by the colophon at the end of the work.

100. A few other records which may also belong to the same reign may be noticed here. One of them on a pillar in the Kaṇvēśvara temple at Kannambādi, which appears to be dated in 1399, says that Sa...ruti Sankara-nāyaka, having purchased some land from Rāma-gauḍa, made it over to the Kaṇvēśvara temple. Another on a sluice to the east of Haravu, Seringapatam Taluk, tells us that it was built by Sitārāma of Chennarāmasāgara as a charity of Piriyaṇṇa-Oḍeyar. Another in a field to the west of Taḍimālingi near Talkad records that when Sangama was carrying off to Mūgūr the cattle of all the *praje-gavuduga* of Halli-Hiriyūr, the cattle were rescued by the payment of 80 *gadyōṇa* lent by Malleya Māra-gavudā of Kalavār, and that, as the money had not been returned to him, the *mahajanas* of S'rīrangapura *alias* Māyilange granted to his son Chavudappa 4,000 *kamba* of land in lieu of it and gave him a *s'āsana*. The period of the last two records may be about A.D. 1400.

*Virupanna-Odeyar.*

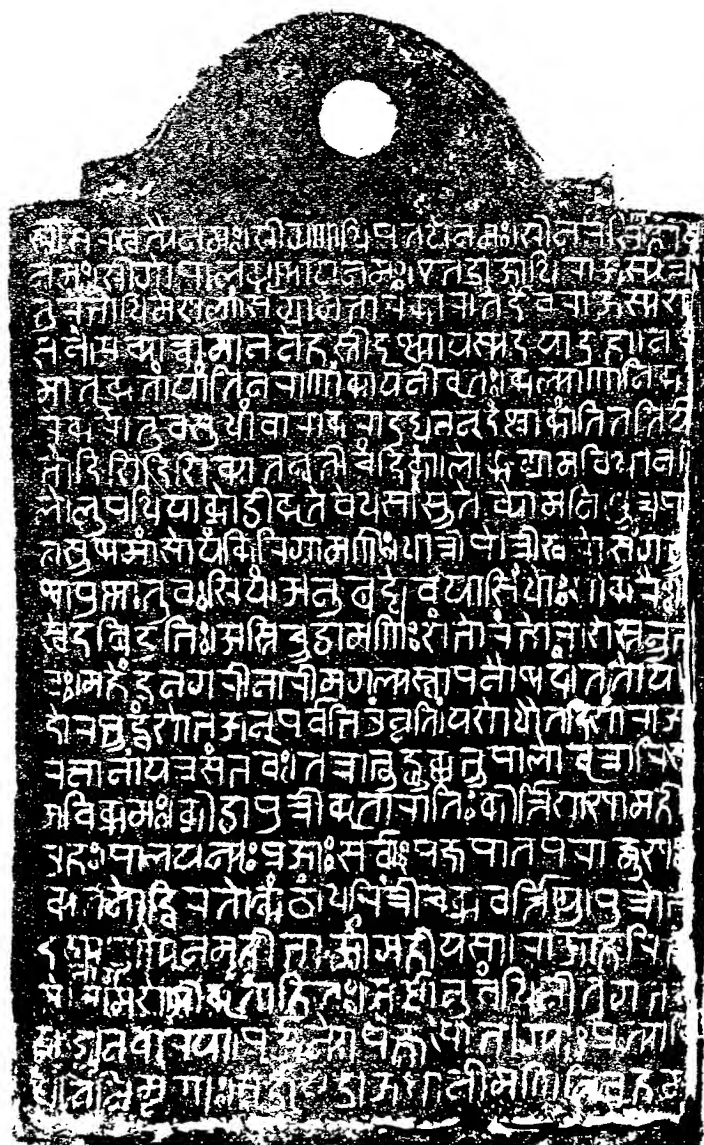
101. An epigraph at the back of the Mallikārjuna temple on the hill at Beṭṭahalli or Muḍakadore, which appears to be dated 1384, records a grant for lamps in the temple as a charity of Virupanna-Oḍeyar. Another grant of certain taxes by the customs-officer Narahari-dēva and Lingarasa-Oḍeyar is also mentioned. This Virupanna-Oḍeyar is probably the son of Harihara II.

*Bukka II.*

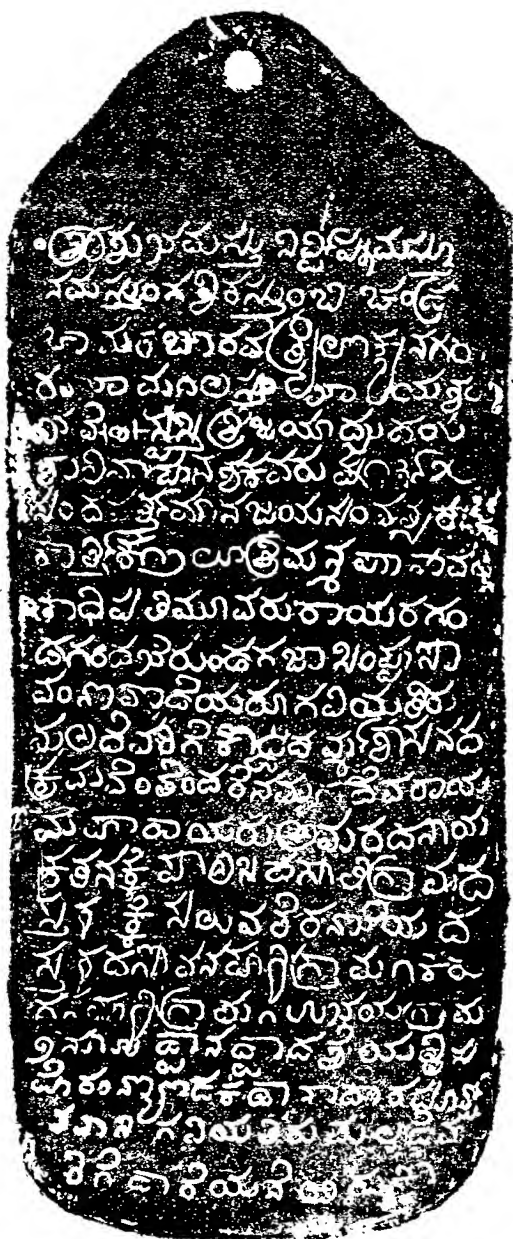
102. An inscription of this king at the *mahādvāra* of the Narasimha temple at Mārehalli near Malvalli, dated 1406, says that when the *mahāmāndalēśvara* vīrapratāpa-Harihara-mahārāya's son pratāpa-Bukka-mahārāya was ruling the earth, Heggappa of the A'trēya-gōtra, the *mahā-pradhāna* of the palace, and Mallarasa made some grant for the god Lakṣmīnārasiṃha of Jātigrāma, also known as Chōlēndrachaturvēdimangala. They may have built the *mahādvāra* itself. The temple was known as Rājāsraya-Viṇṇagara during the Chola period (see para 79).

*Pēca-Rāya I.*

103. There is only one record of this reign. It is engraved in the shrine of the *utsava-citra* in the Divyaṅgēśvara temple at Haradanahalli, Chamarajanagar



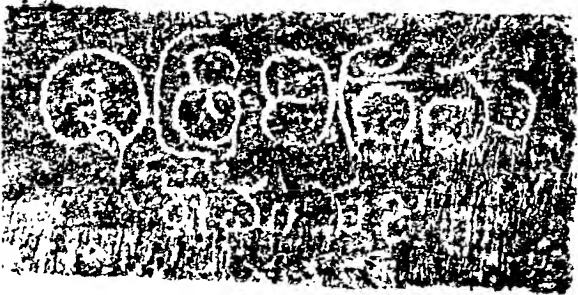
HARIHAR PLATES OF DĒVARĀYA II  
A.D. 1426.



GAVISÔMANHALLI (HOLE-NARSIPURTALUK) PLATES  
A.D. 1474.



ONE INSCRIPTION NEAR GANJIMAKÂN,  
DIST OF DODDAKIRANGUR SERINGAPATAM TALUK.



LABELS OVER DOORWAYS IN THE GOPALAKRISHNA TEMPLE  
AT KANNAMBADI.



SIGNATURE OF KRISHNA RAJA ODEYAR III.





Taluk. From it we learn that during the rule of *vīra-Dēva-Rāya-Oḍeyar* a *garuḍa* made a grant in A.D. 1416 for lamps in the temple for the merit of the *mahā-pradhāna* ..... Another at the same place, recording that a doorway was caused to be made by Haradayya's son Lingana of the A'trēya-gōtra, may also belong to the same reign. A palmleaf copy of an inscription received from the Koppāla *maṭha* at Talkad (para 24), which professes to be dated in S'aka 916, mentions a Vijaya-vidyā-Dēva-Rāya of A'negondi and records a grant to the *maṭha* by the Talkad chief Chandrasēkhara-bhūpālaka. The reference may be to Dēva-Rāya I, and S'aka 916 is perhaps substituted for S'aka 1336 (*i.e.* A.D. 1413) to give the grant an air of antiquity. The record tells us that in the S'aka year 916, the year Nandana, the rājādhirāja rāja-śrīmaṇi Chandrasēkhara-bhūpālaka, ruler of the Taḷakāḍu kingdom, made, for the spiritual merit of his parents, a grant, with all the rights and taxes, of the village of Guḷaghata, included in Nelamākanahālī of Maḷavali-sthāḷa belonging to Taḷakāḍu, which had been granted, as an *umbali* to his father Sōmarāja-bhūpāla by Vijaya-vidyā-Dēva-Rāya of A'negondi, to the *maṭha* of Bālakrishṇānandasvāmi of the Bhāgavata-sampradāya at Taḷakāḍa, otherwise named Dakṣiṇa-Kāśi and Gajāraṇya-kshētra. The grant was to be enjoyed by the Svāmi and his spiritual successors for as long as the moon and the sun endure.

#### *Dēva-Rāya II.*

104. A set of copper plates (Plate IV) of this king was received along with the two sets of Harihara II (see para 99) from Sahukar Chinnappa Terkar of Harihar. This is also said to have been unearthed while digging the foundation of a house-site near the fort wall at Harihar. Like the other sets, it had neither ring nor seal when it came to me. The grant consists of 3 plates, each measuring  $5\frac{1}{2}$ " by  $3\frac{1}{2}$ ", and is engraved in Nāgarī characters. After obeisance to Sarasvati, Gaṇapati, Narasimha and Gōpālakrishna, the record opens with the statement—This is the *śāsana* of the rājādhirāja, protector of the sea-girt earth, a Kumāra in war, Dēva-rāja; and, after invocation in separate verses of Gaṇapati, the Boar incarnation of Vishnu, the goddess earth and Chandra, it proceeds to give the pedigree of the king thus:—From the Moon arose the Yadu-family, in which was born Bukka-Bhūpāla. His son was Harihara, whose son was Dēva-Rāya. The latter's son by Dēvāmālikā was Vijaya-bhūpati. He is praised as a great patron of letters and as a great scholar. It is said that he wiped out the tears of Sarasvati caused by the death of Bhōja. To him and Nārāya-dēvi was born Dēva-Rāya. Then the inscription records that the mahārājādhirāja rāja-paramēśvara, *Suratrāṇa* of the Hindu kings, favorite (*callabha*) of the three kings, Dēva-Rāya, on the 12th day of the dark fortnight of Mārgaśīrsha in the S'aka year reckoned by the planets, the Vedas, S'iva's eyes and the moon (*i.e.* 1349, A.D. 1426), which was the year Parābhava, on a Tuesday, in the presence of the god Chandramaṇi, granted, as an adjunct to the gift of a palan-keen on the day of the *vikṣatra* under which he was born, the village Mākanūr in Raṭṭahālī-sthāḷa of the Chandragutti kingdom, naming it Pratāpadēvarāyapura, with all the usual rights, to Viṭhālāchārya of the Gautama-gōtra and Rik-śākha, pre-eminent among those versed in the 14 *vidyās*, son of Dēvarājārya and grandson of A'nandārāma-Viṭhālāchārya, who was a great authority on the Kapila-siddhānta and a thorough master in dialectics. Then come 5 usual imprecatory verses followed by the king's signature—*S'ri-Viṭhālāchārya*—in Kannada characters. It will be seen that the recipient of this grant was the grandson of the recipient of Harihara's grant (para 99).

An inscription on the *balī-pīṭha* of the S'rikanṭheśvara temple at Nanjangud, which appears to be dated 1432, says that the *balī-pīṭha* was made by Gaṇāchāri Hariyappa for the merit of Hariyappa-Oḍeyar and that the inscription was caused to be engraved by Nanjaya. The Hariyappa-Oḍeyar of this record is apparently identical with his namesake mentioned in Channapatna 63, of 1443, as the agent of king Bukkaṇṇa-Oḍeyar.

#### *Mallikārjuna.*

105. An inscription at Malvalli, Malvalli 64, now correctly copied, records that Appayya and other *mahājanas* dismantled the *garbhagriha*, *sukhacāsi*, tower and maṇṭapa of the ruined Arkanātha temple and renovated it in 1465 during the rule of Vīra-pratāpa-Dēva-Rāya-mahārāja, *i.e.*, Mallikārjuna. An inscription at the *mahādēvara* of the Narasimha temple at Mārehalli near Malvalli, which appears to be dated in 1459 and records a grant of land to the sculptor Dēvarasa, son of Binukōja, for having prepared and set up a lamp pillar, may be assigned to the same reign.

*Virûpâksha.*

106. There are two records of this reign. One of them on a stone in front of the Janârdana temple at Taḍimâlingi near Talkad, which is apparently dated in 1482, tells us that when the mahârâjâdhirâja râjâ-paramêśvara, lord of the four oceans, Virûpâksha-mahârâya was ruling the earth, the *mahâ-maṇḍalêśvara* Sômaṇṇa-Oḍeyar's mother Sâyamma, to whom had been granted for pin-money S'rîrangapura *alias* Mâlangi, otherwise called Dakshiṇa-Vârâṇasi, in Hadinâdu-venṭheya on the southern bank of the Kâvêri, gave 15 *varahas* out of her income to provide for some festivals, offerings etc. for the god Janârdana of the place. We are told that Sômaṇṇa-Oḍeyar, also called Vîra-Sômaṇṇa-nâyaka, was the governor of Hoysala-nâḍu. The record is dated also in the Kaliyuga era. A copperplate inscription, dated 1474, recording a grant by the above Sôvaṇṇa-Oḍeyar, was received from the Amildar of Hole-Narsipur Taluk, who discovered it in the possession of Pûjâri Rangaiya of Gavisômanhalli of the same taluk. It consists of two plates of a peculiar shape (see Plate IV), each measuring  $6\frac{3}{4}$ " by  $2\frac{3}{4}$ ", and records that the *mahâ-sâvantâdhipati*, champion over the three kings, *gandabhêrunda-gajasimha*, Sôvaṇṇa-Oḍeyar granted for the god Gavi-Tirumaladêva the two villages Sôvanahali and Karuganahali in Teraneya-sthala belonging to Sâtigrâma-sthala, which had been bestowed on him by Dêva-Râya-mahârâya for his office of *amara-nâyak*. An epigraph in Narayana Rao's backyard at Hardanahalli, Chamarajanagar Taluk, which is mostly defaced, records a grant of land to the Haradanahali *maṭha*. This is evidently the Lingâyat *maṭha* of Gôsala-Channabasava, who was the guru of Tōṇṭada Siddhalinga, a great Vîraśaiva teacher and author who, according to the *Channabasava-purâṇa*, flourished during the reign of Virûpâksha.

*Krishṇa-Dêva-Râya.*

107. There are several inscriptions of this king, two of which are copper plate grants received from the Vyâsarâya-*maṭha* of Sôsale, T.-Narsipur Taluk. One of the latter consists of 3 plates, each measuring  $10\frac{1}{2}$ " by  $6\frac{1}{2}$ ", while of the other, only the last plate, measuring 11" by  $7\frac{3}{4}$ ", has been received. Both are dated in 1521, the writing being in Nâgari characters. The genealogy and details about the kings are the same as those given in the numerous published grants of Krishṇa-Dêva-Râya. The record of 3 plates tells us that on the 12th lunar day of the bright fortnight of Phâlguna in the S'aka year 1442, which was the year Vikrama, on a Monday, under the asterism Pushya, in the presence of the god Venkatêśvara, the king granted Jakkarâjanahalli, surnamed Krishnarâyapura, situated in Terunkôte-râjya, to the *paramahansa-parivrajakâchârya*, *Veishṇvasiddhânta-pratishṭhâpaka*, *paducâkya-pramâṇa-pârâcâra-pârîṇa*, Vyâsa-tîrtha, disciple of Brahmanya-tîrtha. The other inscription records the grant, on the same day and to the same individual, of the village Kannêrumaḍugu with the hamlets attached to it, situated in the Kanakagiri-country. The composer of the records was Sabbâpati and the engraver, Viranâchârya, son of Mallana. There is a tradition that Vyâsa-tîrtha sat on the throne of Vijayanagar for one *muhûrta* during the rule of Krishṇa-Dêva-Râya (see last year's *Report*, para 47). His guru Brahmanya-tîrtha had his *maṭha* at Abbûr, Channapatna Taluk. An inscription on the brass-plated doorway of the *nacârângâ* of the Gunjânarasimha temple at T.-Narsipur, tells us that it was the gift of Vyâsarâja, who, according to tradition, was identical with the Vyâsa-tîrtha mentioned above.

108. Among other records of this king, one in a field to the south of Hosapura, T.-Narsipur Taluk, dated 1519, records that while the mahârâjâdhirâja râja-paramêśvara vira-pratâpa śri-vîra-Krishṇa-Râya-mahârâya was ruling the earth, Śâlûva Govindarâju of the Kaundinya-gôtra, A'pastamba-sûtra and Yajus-âkhâ, son of Râjirâja, granted the village of Hosapura in Mûgûr-sthala belonging to ..... râjya, which had been bestowed upon him for his office of Nâyak by Krishṇa-Râya-mahârâya, for the god Agastyêśvara of Tirumakûḍalu, which was the Dakshiṇa-Vârâṇasi, the Kailâsa situated in the middle of the six banks (*kâla*) within the five *prâśûs* at the confluence of the Kapilâ and the Kâvêri and the presence of Rudra-pâda. The six banks referred to are the four banks of the above two rivers together with the two banks of a pond named Sphaṭika-sarôvara which is said to be in the bed of the Kâvêri, the union of the three giving the name *Tîru-mu-kkûḍal* to the place. Another inscription at Maradipura, T.-Narsipur 76, which has now been



revised, records the grant by the same man, here called Sâluva Gôvindarâja-Oḍeyar, of Moradiyapura to the establisher of the path of the Vêdas, Mahâjîya-guru in A.D. 1528. Another at Kaliyûr, T.-Narsipur 42, now completed, which bears the date 1521 and records a grant by the same man, has among the imprecatory verses at the end the following stanza which is a quotation from the *Anargharâghava* of Murâri—

Madhu-Kaitabha-dânavêndra-mêdah!  
plava-visrâmisham êva mêdiniyam||  
adhivâsya yadi svakair yaśôbhiṣ!  
chiram ênâm upabhunjatê narêndrâh||

I do not remember having seen this quotation in any other inscription. An epigraph in Dâsegauda's field at Talkad records a sale of land in the year Svabhânu by S'ivanasodeya's Viraya-Oḍeya to the Jangama Mallayya's son Chennamallaiya in the presence of Dêvapa-setti, agent of Kenchasômanya-nâyaka. From Channapatna 156, of 1513, we learn that the latter was the son of Timmanodeya of Dêvarâyapaṭṭana, and that Krishna-Dêva-Râya had bestowed on him Channapaṭṭana-sîme for his office of Nâyaka. In another inscription noticed in para 96 of my *Report* for 1910 he makes a grant in 1520 for the merit of Krishna-Dêva-Râya. Therefore the year Svabhânu of the present inscription represents A.D. 1523. In the *Channabasavapurâna*, which was written in 1584, Kenchasômanya-nâyaka is mentioned (*Savli* 63, verse 55) as one of the chiefs who patronised Lingâyats. To the same reign may belong an inscription at the entrance to the Pârśvanâtha temple at Chamarajanagar, which is dated 1518, and records a grant for the god Vijayanâtha by Kâmaiya-nâyaka's son Viraiya-nâyaka, the *mahâ-prabhu* of Arikunthâra; as also another on a pillar of the Gôpâlâkrishnasvâmi temple at Haradanhalli, Chamarajanagar Taluk, which appears to be dated in 1527 and records a grant to the Lingâyats by Tagadûr Mallarâja-Oḍeyar's son Nanjarâjaiya.

#### *Achyuta-Râya.*

109. There are two records relating to this reign. One of them near the entrance of the Îśvara temple at Mârehalli near Malvalli, dated 1527, says that on the occasion of a lunar eclipse, for the merit of Achuta-mahârâya, a grant was made on the bank of the Kapilâ by some one to provide for lamps for the god Mûlasthanadêva of Mârihalli in Hoyisaḷa-sîme. The other at Mûgûr, T.-Narsipur 80, now revised, which is dated 1534, tells us that during the rule of Achyuta-Râya-mahârâya, Dêvapa, with the consent of Sankanna, made a grant of certain taxes for the god Dêśêśvara.

#### *Sadâśiva-Râya.*

110. An inscription on the south wall of the Agastyêśvara temple at Tirumakûḍalu, T.-Narsipur Taluk, dated 1556, states that during the rule of vîrapratâpa-Sadâśiva-Râya, Timmarâja's son Râyasada Venkatâdri of the Harita-gôtra, A'pastamba-sûtra and Yajus-sâkhâ, agent of the *sôma-râms'âdhîs'vara*, *mahâ-maṇḍalê'svara* Komâra Koṇḍarâjedêva-mahâ-arasu, made, on the occasion of a solar eclipse, for the spiritual merit of his father Timmarâja, a grant for the god Agastyêśvara of Tirumakûḍalu, which was the southern Prayâge, the southern Vârânasi, the Kailâsa etc. (see para 108), and for the god A'digunji-Nârasimha of the Dakṣiṇa-Prayâge at the confluence of the Kâvēri and the Kapilâ. The signature of the donor, *Śrî-Venkatêś'a*, occurs at the end. T.-Narsipur 108, of the same date, records a similar grant by the same individual. An inscription at Melkote records a grant by the above Koṇḍarâjayadêva-mahâ-arasu in 1564 (see my *Report* for 1907, para 46). Another inscription at Sunkâtônḍnûr, Seringapatam Taluk, of A.D. 1550, tells us that during the rule of the same king Râmarâjaya-mahâ-arasu remitted the tax on barbers in S'rirangapaṭṭana-sîme and gave them a *s'âsana* to that effect. The record closes with the statement that those who violate the grant are the sons of barbers. The remission of the tax on barbers by Râmarâja is recorded in several other inscriptions (see my *Report* for 1907, para 39). A third at Mêlâpura, Seringapatam 149, which has now been completed, records a grant in 1567 during the rule of the same king by the police officer (*landâchâra*) Nanjaya-Timmappa for the god Tiruvengalanâtha. Incidentally the epigraph states that on finding that Vêdânta-Râmânûja-jîyar was still in the enjoyment of certain *dêvalâya* and *Brahmadâya* lands, which he had enjoyed before receiving an *umbali*, Nanjaya-Timmappa held an enquiry and excluded those lands from the grant made by him. Similarly he excluded the lands

formerly granted as *kodage* to the *prabhus*, *garuḍas* and *sēnalōvas*, and granted for the god only those lands and taxes that were his exclusive property. Vēdānta-Rāmānuja-jīyar, mentioned in this epigraph, was a *svāmi* of the Yatirāja-maṭha at Melkote. An inscription at Melkote records certain privileges granted to him in 1544 by Nārayadēva-mahā-arasu (see my *Report* for 1907, paras 40 and 41). A few other records, which may belong to the same reign, may also be noticed here. One of them in front of the Vijayanārāyaṇa temple at Gundlupet, dated 1554, says that some Oḍeyar made a grant of certain lands in Vijayāpura belonging to Vijayāpura-sime, which had been bestowed on him for his office of Nāyak, to provide for lamps for the god Vijayanārāyaṇa of Vijayāpura. It is added that these lands were being fraudulently enjoyed by the *pāṇupatyāgaras*. Another at Mārehalli, Malvalli 66, which has now been completed, records a grant in 1552 for the god Narasimha by Varada . . . . .māya's agent Sankarapa-ayya, in order that merit might accrue to Amāya. A third at the same place, which appears to be dated in 1551, tells us that the *dvārapālakas* of the Narasimha temple were caused to be made and set up by Malu-bhārati's son Bhārati of Bannūr.

*S'ri-Ranga-Rāya I.*

111. There are two inscriptions of this reign. One of them in the Rāma temple at Seringapatam, dated 1576, says that when vīra-pratāpa-S'ri-Ranga-Rāya-Dēva-mahārāya was ruling the earth, the *mahāmaṇḍalēśvara* Rāmarāja-Rāmarājayadēva-mahā-arasu granted a *s'āsana* to the barbers of S'rīrangapaṭṭana-sime [that no tax would be levied on them.] The last portion of the record is defaced. The other epigraph at Halebidu, Seringapatam 47, now correctly copied, tells us that during the rule of S'ri-Ranga-Rāya the *mahā-maṇḍalēśvara* Rāmarāja-Tirumalarājaiya's agent Daḷavāyi Venkaṭappa-nāyaka, in the year Tārana corresponding to the Ś'aka year 1506 (A.D. 1584), on the occasion of a lunar eclipse, granted, on the bank of the Maṇikarnikā between the temples of Viśvēśvara and Nārasimha, Hāleyabīḍu, naming it Timmasamudra, to Brahmans of various gōtras, sūtras, śākhās and names.

*Venkaṭapati-Rāya I.*

112. An inscription in front of the Janārdanasvāmi temple at Bālagōḷa, Seringapatam Taluk, dated in 1598, states that when vīra-pratāpa-Venkaṭapati-Dēva-mahārāya was ruling the earth, Beṭṭada-Chāmarasa-Oḍeyar of the A'trēya-gōtra and A'svalāyana-sūtra, son of Chāmarasa-Oḍeyar of Mysore, made a grant of land for a *Rāmānujakūṭa* and a *Chatra* in the precincts of the Janārdanasvāmi temple at Bālagōḷa, where twenty S'rivaishnavas and thirty Vaidikas were to be fed every day. Among the lands granted are mentioned some which he had received as a *kōḍagi* from Tirumalarājaya, son of the *mahā-maṇḍalēśvara* Venkaṭapati-mahārāya's elder brother Rāmarājaya. The food, after being offered to the god Janārdanasvāmi, was to be distributed among the Brahmans. Some of the imprecations at the end are rather curious. Those who violate the grant shall incur the sin of having put poison into the offerings of the gods Nanjundēśvara (of Nanjangud), Chelapiḷerāya (of Melkote), Ranganātha (of Seringapatam), Agastyēśvara of Tirumakūḍalu and Janārdana (of Bālagōḷa); and of having killed within the temple their own parents, cows and Brahmans. They shall be successively born as the children of the dancing girls of Nanjangud, Melkote and Tirumakūḍalu. The grant was written by Apriamayya, the Shaubog of Bālagōḷa-sthaḷa. The donor of this grant is evidently Beṭṭada-Chāmarāya, younger brother of Rāja-Oḍeyar and son of Bōḷa Chāma-Rāja. Tirumalarājaya who granted the *kōḍagi* to Beṭṭada Chāmarasa-Oḍeyar is the same as the one mentioned in Seringapatam 39 and 40, of 1585, and Nanjangud 141, of 1586. Another epigraph at Sivansamudram, Malvalli 11, now fully copied, records that during the rule of Venkaṭapati-Rāya, Rāmarāja-Nāyaka's son Tirumalarājaya-Nāyaka of Hadināḍu built a Lingāyat *maṭha* in the Virēśvara temple at Sivansamudram belonging to Hadināḍu-sime and granted some lands in 1604 for feeding Jangamas. It is added that in case Brahmans came they were also to be fed. From Nanjangud 141, of 1586, we learn that the donor of this record called himself by the name of Tirumalarājaya, son of Rāmarājaya, mentioned above. An inscription near the Sangin mosque at Seringapatam, which begins with obeisance to Rāmānuja and appears to record some grant by Tirumalarājaya to some one who was the establisher of the path of the Vēdas and an authority on both the *Vēdāntas* (i.e., *Vēdānta* as propounded in Sanskrit and Tamil), evidently belongs to the same reign.

*Râma-Râya.*

113. The only record of this king which is a copper plate inscription was received from the Vyâsarâya-maṭha of Sôsale, T.-Narsipur Taluk. It consists of only one plate, measuring 10" by 6", and is dated in A. D. 1627. It informs us that, while the mahârâjâdhirâja râja-paramêśvara vira-pratâpa-vira-Râma-Râya-Dêva was ruling the earth from his residence at Penugonḍe, the *prabhu* of Velahakka-nâḍu, Immaḍi-Kempaya-Gauḍa of the *chaturtha-gôtra*, son of Kempaya-Gauḍa and grandson of Kempanâchaya-Gauḍa, granted, on the occasion of a lunar eclipse, in the presence of the god Sômêśvara of Halasûr, for the merit of his father Kempaya-Gauḍa, the village Vyâsarâyasamudra in Sonḍekoppa *hâḷaḷi* of Bengalûru-sime which was under his rule to the *maṭha* of Râmachandra-oḍeyar, son of S'rîpati-oḍeyar and spiritual son (*kara-kamala-sanjâtu*) of Lakshmîkânta-oḍeyar, in order to provide for offerings and lamps for the god Gôpâlakrishna of the *maṭha* and for the exposition of *s'âstras* and Purânas. We are told that the village was newly built together with a tank by Râyasada Sêshagiri according to the order of the donor. The signature of the donor-Kempaya—is given at the end of the grant. The suffix *oḍeyar* attached to the names of the *svâmîs* is rather peculiar.

*S'rî-Ranga-Râya II.*

114. Two copperplate inscriptions of this king were received from the Vyâsarâya-maṭha of Sôsale. They consist of one plate each and are dated 1662 and 1663 respectively. The plate of 1662 measures 10½" by 7½", while the other measures 11" by 7½". After invocation of S'iva and the Boar incarnation of Vishnu the former proceeds to say that while the mahârâjâdhirâja râja-paramêśvara vira-pratâpa-s'rî-vira-S'rî-Ranga-Râya-Dêva-mahârâyarayya of the A'trêya-gôtra A'pastamba-sûtra and Yajus-Sâkhâ, son of Gôpâlarâjayya and grandson of A'riviṭi Râmarâju-Rangaparâja of the lunar race, was ruling the earth in Velâpuri, he granted, in the presence of the god Channakêśava, on the bank of Vishṇusamudra, the village Yalavanka with its hamlets in Jâvagallu-sime belonging to Bêlûr as also the village Kelaginasetṭihallî in Tagara-nâḍu to the *maṭha* of the *paramahansa-parivrâjakâchârya, sakala-s'âstra-pâravira-pârangata, Vaishṇava-siddhânta-pratishṭhâpanâchârya*, worshipper of the lotus feet of the god Râmachandra, lord of the spiritual kingdom of Vyâsarâya, Lakshminâtha-tirtha-srîpâda, son of Râmachandratirtha-srîpâda and spiritual son of Lakshminivallabha-tirtha-srîpâda, for the service of the god Gôpâlakrishna of the *maṭha*. The signature of the king-S'rî Râma—occurs at the end. The grant was written by Râyasada Vâḷaṇa of Lakharasu-panta. The other inscription, which is mostly identical with the above in its wording, records the grant to the *maṭha*, for the pleasure of the god Venkatêśa, of the village Hosavûru in Hettuliga-nâḍu belonging to Bêlûr together with certain taxes.

## UMMATTUR.

115. An epigraph at the Mâri temple at Akkûr near Talkad, which is dated 1469, records a grant by Dêpanṇa-Oḍeyar, who is probably identical with the Ummattûr chief of that name. Another at Tirumakûḍalu, T.-Narsipur 68, now revised, which appears to be dated in 1486, tells us that Dêvarâya-Oḍeyar's son Chandramauḷi-Oḍeyar granted some land in Chandahallî belonging to Hemmuge for the god Agastyanâtha of Tirumakûḍalu, which was the presence of Rudra-pâda in the middle of the six banks within the five *krôs'as* at the confluence of the Kâvêri and the Kapilâ (see para 108). Dêpanṇa-Oḍeyar of Ummattûr had also the name Dêvarâja-Oḍeyar. It is not clear if the present inscription refers to him. From the published records of the dynasty we learn that he had two sons, but neither of them was called Chandramauḷi-Oḍeyar.

## BELUR.

116. Two of the paper *sanads* received from Venkatanarsimhacharya, Patel of Vijayâpura near Talkad (see para 28), which are dated 1773 and 1774, were issued by the Belur chief Krishnappa Nâyaka. The earlier one tells us that Bêlûr Krishnappa-Nâyaka of the Kâ'yapa-gôtra and A'pastamba-sûtra, son of Venkatâdri-Nâyaka, grandson of Krishnappa-Nâyaka and great grandson of Venkatâdri-Nâyaka, granted, on the occasion of a solar eclipse, for the spiritual merit of his parents, on the bank of the Hêmâvati, certain lands situated in Kerauḍi-sthala included in Aygûru-sime belonging to the Bêlûr kingdom, which had been favored by the râjâdhirâja râja-paramêśvara prauḍha-pratâpa vira-narapati Krishna-Râyaraia to his *vriddha-prapitâma* Yarre-Krishnappa-Nayakaraia, to Rangâchârya of the A'trêya-gôtra,

A'pastamba-sûtra and Yajus-âkhâ, son of Lakshminâraṇaiyaṅgâr, grandson of Kêśavâ-chârya and great grandson of Rangâchârya. The titles applied to Yarre-Krishnappa-Nâyakaraiya are *sindhu-Gôvinda*, *himakara-gaṇḍa*, *dhavalâṅka-Bhîma*, *brîḍa-saptâṅga-haraṇa* and *Maṇinâgapuravarâdhî vara*. The donor's signature-S'rî-Krishna-is given at the close. The other record, which is mostly similar to the above, registers a grant of lands in Kuḍugaravalli of Kibbaṭṭa-nâḍu in Aigûru-sime belonging to the Bêlûr kingdom to S'rînivâsaiyaṅgâr of the A'trêya-gôtra, A'pastamba-sûtra and Yajus-âkhâ, son of Lakshminâraṇaiyaṅgâr and grandson of S'rînivâsaiyaṅgâr. Both the *sanads* bear a seal at the top which contains the word *S'rî-Channarâya* in Nâgari characters. Channarâya is another name of the god Kêśava at Belur.

#### SOLUR.

117. An epigraph near the west wall of the Lakshmi shrine in the Hariharêśvara temple at Harihar, dated 1597, refers to a chief of Sôlûr named Channabasavappa-Nâyaka and applies to him several titles. No records of this line of chiefs had hitherto been met with in Mysore. After invocation of S'iva and Harihara the inscription proceeds to say that, the upper storey of the north entrance of the Hariharêśvara temple having gone to ruin, by order of Sôlûr Basava-bhûpâla's son Channabasavappa-Nâyaka, the latter's right arm Bôgûr Akkiya Honni-setṭi's son Chikka-Malli-setṭi renovated it. The titles applied to Channabasavappa-Nâyaka of Sôlûr are—a devout worshipper of S'iva, a proficient in the 64 *kalâs*, the modern Bhôja, *kumâra-Kaudarpa*, *buraga-Rêranta*, a royal swan among the lotuses the hearts of women.

#### KARUGAHALLI.

118. An inscription on the wall of the Gangâdharêśvara temple at Seringapatam, which appears to be dated 1600, records a grant of lands, for his own merit, by Kâraganahalli Vîre-Oḍeyar's son ..... jeya-râja, to provide for the expenses of taking out in procession the god Gangâdharêśvara to a *manṭapa* built by him at the Mriga-tîrtha. This Vîre-Oḍeyar is perhaps identical with the Kârugahalli chief Virarâjaiya, who is said to have been a contemporary of Râja-Oḍeyar of Mysore (1578-1617).

#### KOLUR.

119. A copperplate inscription received from the Vyâsarâya-maṭha of Sosale, dated in 1712, records a grant to the *maṭha* by Kanaka-Râya of Kôlûr. It consists of only one plate, measuring  $11\frac{1}{2}$ " by  $7\frac{3}{4}$ ", the language being Telugu. The grant, which consisted of a *pûṭike* for every ten *râkalu* of the amount which he was paying to Nagari, was made to provide for lamps, etc., for the god Gôpâlakrishna, the conferrer of boons on Vyâsamuni, in the *maṭha* of the *paramahansa-parivrâjakâchârya*, *Vaishnavasiddhânta-pratishṭhâponâchârya*, worshipper of the feet of the god Râmachandra, *pudarâkya-pramâṇu-pârâra-pârîṇu*, *sarcatantra-scâtantra*, lord of the intellectual throne (*vidyâ-simhâsana*) of Vyâsarâya, Raghunâthatîrtha-śrîpâda, son of Lakshminâraṇaiyaṅgâr and disciple or spiritual son (*kâra-kamala-sambhava*) of Lakshminâraṇaiyaṅgâr. The signature of the donor—Kanaka-Râyar—is in Tamil characters.

#### THE MAHRATTAS.

120. Three of the Marâthi *sanads* received from Srinivasa Sitarama Kulakarṇi, shanbhog of Harihar (see para 41), relate to the Mahrattas. All of them were issued by Râmachandra Bâvâji, a subordinate of the Peshwa Bâlâji-panḍita, to an ancestor of the shanbhog. One of them is dated in A. D. 1756 and the others may be of about the same period. All of them have a seal at the top which contains 6 lines in Nâgari characters running thus—

S'rî  
Bâlâji-panḍita  
pradhânaṛ kanitâra-  
ra Râmachandra Bâva-  
ji prabhu niram-  
tara

The S'rî of the first line is flanked by the sun and the crescent. One of the *sanads* grants to the Kulakarṇi some lands for having built a tank; another

accords to him certain privileges in the Hariharêśvara temple ; while the third confirms a former grant of certain *mirâs* to him. The donee is stated to be of the Viśvâmitra-gôtra and A'svalâyana-sûtra. He was the Kulakarni of Mahâjanhalli, Harihar Hissâr.

## MADURA.

121. A copperplate inscription received from the Vyâsarâya-maṭha of Sôsale, which is dated in 1708, records the grant of certain dues to the maṭha of (with titles as in para 119) Raghunâthatîrtha-śrîpâda, son of, etc. (as in the same para), by the lord of the Pândya throne, Vijayaranga-Chokkanâtha-Nâyaka of the Kâśyapa-gôtra, son of Rangakrishna-Muddavîrappa-Nâyaka and grandson of Vi-vanâtha-Nâyaka-Chokkanâtha-Nâyaka. Whatever dues were being paid in the Madura kingdom to the temple at Chokkanâthapura were to be paid to the maṭha also. The inscription consists of one plate, measuring 11" by 7 $\frac{3}{4}$ ", and is in the Telugu language. It was written by Râyasam Bâlaya. The signature of the donor—Sri-Vijayaranga-Chokkanâthayya—is given at the end.

## RAMNAD.

122. Two more copper plate inscriptions received from the Vyâsarâya-maṭha, which are in the Tamil language, register the grant of certain taxes on the imports, exports, etc., of the kingdom by Vijaya-Raghunâtha-Sêṭupati-Kâttadêvar of Ramnad to the maṭha of (with titles as in para 119) Vyâsarâya. Both the grants consist of only one plate, measuring 11" by 6 $\frac{1}{2}$ " and 11" by 7 $\frac{1}{4}$ ", and dated 1707 and 1712 respectively. In the earlier inscription the Svâmi is called merely Vyâsarâya and the grant was made on behalf of the maṭha to its agent at Ramesvaram, Tirupati Venkaṭâchârya. In the other the grant was made in the presence of the goddess Râjarâjêśvari to (with usual titles as before) Lakshminidhitîrtha-śrîpâda, disciple of Raghunâthatîrtha-śrîpâda, who was the disciple of Lakshminârâyaṇa tîrtha-s'rîpâda. In both the inscriptions a long string of titles is applied to the king. Among these may be mentioned—lord of Dêvanagara, *mahâmaṇḍalêśvara*, husband of titled kings, *antembura-gaṇḍan*, champion over traitors to masters, a Rêvanta in controlling horses, a Harischandra in speaking the truth, patron of Brahmans, a Râma to the Râvaṇas the hostile kings, servant of devotees, a Garuḍa to the serpents the hostile kings, establisher of the Pândi-maṇḍala, punisher of kings who break their word, capturer of the country he sees and no relinquisher of the country once captured, the *râjâdhirâja* who has seen elephant-hunt in every country, a Nakula in training horses, a Vijaya in wielding bows, a Bhîma in strength, a Dharmarâja in patience, a Râma in compassion, lord of S'embi-nâḍu, creator of Raghunâthasamudra by damming the Vaigai, a Karna in liberality, Maumatha incarnate, destroyer of hostile armies, lord of the southern throne, lord of Sêṭu, possessor of the Hanumân Guruḍa lion and fish banners, performer of the *tulâpurusha* and other great gifts, manager of the services of the god Râmanâtha, champion over the three kings, establisher of the S'ôla-maṇḍala, the *râjâdhirâja* who has seen elephant-hunt in P'lam (Ceylon) Kongu and Yâlpâṇam, champion over wicked kings, *Uṇigola* (Orangal)-*suratâman*, *pancharâman-râga-râhuttan*, confounder of the Vanniya, possessor of a red umbrella, a moon to the solar race, *sori-muttu-Vanniyan*, lord of the Sêṭu lineage. The king is said to have his residence in Kâttûr *alias* Kullôttunga-S'ôla-nallûr in Tugavûr- kûṇṇam. He as well as his father—Raghunâtha-Sêṭupati-Kâttadêvar—has the epithet *Hîraṇyagarbha-yâji* added to his name. His signature—*S'ankaran tunai*—occurs in the middle of the plate. The record of 1712 concludes with the statement that the grant was written by Râyasam S'ekkapillai's son Darmarâyan and that Nâlangerâyan affixed his signature to it.

## SIVAGIRI.

123. Another copperplate grant from the Vyâsarâya-maṭha, which is likewise in the Tamil language and appears to be dated in 1847, tells us that the *prabhu* of S'ivagiri, Varagunârâma-Pândiya-S'innatambiyâr gave some lands near S'rivilliputtûr for the god Gôpâlakrishna in the maṭha of (with titles as in para 119) Vidyânâthatîrtha-śrîpâda, disciple of Jagannâthatîrtha-śrîpâda. The signature of the donor—*S'ankaran tunai*—comes at the end of the record. This plate measures 11 $\frac{1}{4}$ " by 8". S'ivagiri is a Zamindari in Tinnevely District of the Madras Presidency.

## MYSORE.

124. A large number of records relating to the Mysore kings was copied during the year. Two of them are copperplate grants, one of which, issued by Chikka Dēva-Rāja-Oḍeyar, is a very long inscription consisting of 10 plates. Nine are *Nirāps* granted by various kings to private individuals. The majority of the inscriptions under this head belong to Krishna-Rāja-Oḍeyar III and record his many acts of piety in different parts of the State. The earliest of the records relating to the Mysore dynasty has already been noticed under Vijayanagar (see para 112).

*Kaṇṭhīrava-Narasa-Rāja-Oḍeyar.*

125. An inscription on the pedestal of the statue of this king in the Narasimha temple at Seringapatam (para 8) gives his name. The temple was built by him.

*Dodḍa Dēva-Rāja-Oḍeyar.*

126. There are three records of this reign. One of them, a copperplate inscription, dated in 1665, was received from Lakshminarayana Jois of Mysore. It consists of 3 plates, each measuring  $9\frac{3}{4}$ " by 7", and is engraved in Nāgarī characters. The introductory portion, consisting of 16 lines, is in Sanskrit and the rest in Kannada. After invocation of Śiva and the Boar incarnation of Vishnu the record proceeds to say that to the south of Mēru was the celebrated Karṇāṭa-dēśa where the Kāvēri flowed and where, having the Kāvēri for its moat, was Rangarāḍ-rajadhāni (Seringapatam) in which the ornament of the lunar race, Dēva-Rāja's son Dēva-Rāja ruled. By him, in the Śaka year reckoned by six, eight, the arrows and the earth (*i. e.*, 1586), in the year Krōdhi, on the occasion of a solar eclipse and the conjunction of the sun, the moon, Mars, Jupiter, Mercury and Kētu (the descending node), at the time of making the *svarna-tulādāna* gift, was granted the village Lakkūr to the astrologer Lakhappa. Then begins the Kannada portion of the inscription giving further details about the donor, donee and the donation. It says that Dēva-Rāja-Oḍeyar of the A'trēya-gōtra A'svalāyana-sūtra and Rik-śākhā, a king of the lunar race, son of Dēva-Rāja-Oḍeyar and grandson of Chāmarasa-Oḍeyar, granted Lakkūr in Terakaṇāmbi-sthala to Lakhappa-jyōtisha of the Jāmadagnyavatsa-gōtra A'svalāyana-sūtra and Rik-śākhā, son of Banadagnya-jyōtisha and grandson of Lakhappa-jyōtisha. Then follow details of boundaries. The signature of the king—*Śrī-Dēva-Rāja*—is in Kannada characters. Another inscription at Belakavāḍi, Malvalli Taluk, dated 1669, records a grant of land to a resident of Talkad by the mahārāja, rajādhirāja, lord of the throne at Śrirangapaṭṭana, Dēva-Rāja-Oḍeyar of Mysore. A mutilated metallic image called Varadarāja in the Vijayanārāyaṇa temple at Gundlupet has the label *Dodḍa-Dēva-Rāja-Varada* on its pedestal. It is said that the image originally belonged to the Paravāsudēva temple built by Chikka Dēva-Rāja-Oḍeyar at Gundlupet in memory of his father Dodḍa-Dēva-Rāja-Oḍeyar. An epigraph in the A'diśvara temple at Seringapatam, which is dated in 1666 and records a money grant to the temple treasury by Chārukirtipañḍitāchārya's disciple Pāyaṇa to provide for the ceremony of *ashlāhnikā*, may be assigned to the same reign.

*Chikka Dēva-Rāja-Oḍeyar.*

127. Of the inscriptions of this king, a set of copperplates received from Gundal Pandit Lakshmanachar of Mysore is of great importance. It consists of 9 plates, each measuring about  $9\frac{3}{4}$ " by  $8\frac{1}{2}$ ", and is engraved in Kannada characters. There is also a supplementary plate of a smaller size, measuring 6" by  $5\frac{1}{2}$ ". The ring, which was cut when the plates came to me, is about  $4\frac{1}{2}$ " in diameter. The seal, about 2" in diameter, bears in relief the figure of a boar standing to the left. The language is mostly Sanskrit, the concluding portion giving the boundaries, etc., being in Kannada. The inscription, which is dated 1674, is in some parts similar to Seringapatam 64 and to the inscription noticed in para 132 of my last year's *Report*. After obeisance to Rāmānuja and invocation of the Boar incarnation of Vishnu, it proceeds to give the pedigree of the donor thus:—Purāṇic genealogy from the Moon to Yadu, some of whose descendants came and settled in Mahiśūrapura. From them sprang Beṭṭa-Chāma-Rā, who acquired the title *antembaragunda*. He had three sons—Tunna-Rāja, Krishna-Bhūpati and Chāma-nripa. The last, who defeated Rōma-Rāja's general Rōmaṭi-Venkaṭa, had four sons, namely, (1) Raja-nripa, who



horsewhipped the proud Kârugahalli chief on the field of battle, conquered Tirumala-Râja and took possession of Seringapatam; (2) Beṭṭada-Châma-Râja, who slashed his enemies in the battlefield with wounds of the shape of the sacrificial thread; (3) Dêva-Râja and (4) Channa-Râja. Dêva-Râja had likewise four sons—Dodḍa-Dêva-Râja, Chikka-Dêva-Râja, Dêva Râja and Maṛiya Dêva-Râja. The third made an *agrahâra* at the Maṇikarnikâ kshêtra to the north-east of Seringapatam. Dodḍa Dêva-Râja's consort was Amritâmbâ, their sons Chikka-Dêvendra and Kaṇḥîrava-mahîpati. Then follow several verses in praise of Chikka-Dêva-Râja. Vishnu, when incarnate as Râma, killed Khara, Dûshana and other demons; now incarnate as Chikka Dêva-Râja, he kills the same demons now born as Dâdôji, Jaitaji, etc. Chikka Dêva-Râja vanquished S'ambhu, Kutupa-S'âha, Basava of Ikkêri, E'kôji, Dâdôji, Jaitaji and Jasavant. His consort was Dêvamâmbâ, daughter of the Bâlêndunagara (Yaḷandûr) chief Lakshmavarma. A few verses are devoted to her praise. Then is given an account of the king's benefactions and gifts to various temples. He gave prominence to the Vajra-makūṭi festival (*Vaira-muḍi*) at Melkote in the month of Phâlguna and inaugurated the Gajendra festival there. Desirous of making an *agrahâra*, he fixed upon Mâdala-nâḍi—situated to the south of the Kapilâ, to the north of Nîlâchala (the Nîlgiris), to the north-east of Kanjagiri (Gôpâla-svâmibetṭa) and to the west of Trikadambanagari (Terakaṇâmbi)—as the suitable place for it; and, in order that his father Dodḍa-Dêva-Râja might attain Vaikuṇṭha-lôka, built a large temple for the god Paravâsudêva on the west bank of the Kaundini and an *agrahâra* to the west of it, naming it Dêvanagara after his father, for the residence of the learned men of the three sects—Advaitis, Dvaitis and Vis'ishtâdvaitis—who were brought from different places for carrying on the services in the temple. *Vrittis* were granted to the residents of the *agrahâra*, which was called *Pârva-s'atâka*, together with a copperplate grant bearing the Varâha seal and the signature of the king. Subsequently the king made another *agrahâra* to the north-west, named *Dvitiya-s'atâka*, solely intended for the S'rîvaishnavas, of whom he was always a favorite. By his order the copper grant of this *agrahâra* was composed by the scholar Râmâyanaṁ Tirumalârya. Then follow details of the grant. In the S'aka year reckoned by the arrows, the jems, the senses and the earth (*i. e.*, 1595,) which was the year A'ṇṇa la, the rājâdhirâja râja-paramêśvara prauḍha-pratâpa apratima-vîra-narapati lôkaika-vîra *birudantembava-gaṇḍa*, a thunder-bolt to the mountains the Malhattas, a forest-fire to the forest the Turashkas, a gale to the cloud Basava of Keḷadi, Karnâṭaka-chakravarti, S'rîvaishnavamata-pratishṭhâpaka, *vîra-rolgaṇḍa*, *gandarolgaṇḍa*, Chikka-Dêva-Râj-Oḍeyar of the A'trêya-gôtra, A'svalâyana-sûtra and Rik-sâkhâ, son of Dodḍa Dêva-Râj-Oḍeyar and grandson of Dêva-Râj-Oḍeyar of Mysore, made the *agrahâra*, named Dvitiya-s'atâka, consisting of houses, each 50 feet square, and, on the day of the anniversary of his father's death, in the presence of the god Ranganâtha, granted 16 villages of the annual income of 828 *nishkas* in Hadinâḍu of Arikuthâra-sthala. The villages were divided into 80 *vrittis*, which were bestowed on 80 Brahmans of various gôtras, sûtras and sâkhâs (all named). The boundaries of the villages as well as a summary of the grant with all the titles of the king follow in the Kannada language, the signature of the king coming at the end. The supplementary plate adds one more *vritti* to the number and names the donee to whom it was granted. This is the longest inscription dealt with during the year. The composition, both in Sanskrit and Kannada, is good. Many of its verses are quoted in latter Mysore grants. We learn from this, as from several other inscriptions, that Beṭṭada-Châma-Râja was the younger brother of Râja-Oḍeyar, though Mr. Rice, following Wilks, makes him his elder brother. A grant made by him in A. D. 1598 was noticed in para 112 above, though the published accounts record his death in 1578 or 1579. The literary works of Chikka Dêva-Râja's time which give the genealogy of the Mysore kings, uniformly support the inscriptions in the statement that he was the younger brother of Râja-Oḍeyar.

128. Among other inscriptions of this king, one on the doorway of the Gauri-śankara temple at Talkad, which is dated 1679, tells us that Koṭṭûraiya, agent for the affairs of Chikka Dêva-Râja, set up the god Mallêsa at Karivana, *i. e.*, Talkad (see para 26). Thus we learn that the *linga* in this temple is Mallêsa, though people call it Gauriśankara. From an inscription on the *padma-pîṭha* of the *utsava-vîgraha* or metallic image of the Varâhasvâmi temple at Mysore we learn that the *pîṭha* was a present from Apratima-Chikka-Dêva-Râja-Oḍeyar. Other inscriptions



of this king, such as Chamarajanagar 92, tell us that the ancient image of Varāhasvāmi at S'rimushṇa, which had been removed during a Yavana invasion, was brought by him and set up at Seringapatam.

*Krishna-Rāja-Oḍeyar I.*

129. One of the *Nirāps* received from Venkatanarasimhacharya, patel of Vijayāpura near Talkad, which is dated 1719, was issued during this reign. It is addressed to Apramēya Hebbāruva, *pārupatyaḡāra* of the *Dēvasthāna-sīme*, telling him that Tūbinakere in Amritūru-sthala, which had been transferred to the *Dēvasthāna-chāvaḍi*, was ordered to be given back, as a *sarvamāṇya*, to Kanchi Tātāchārya's son Venkaṭavaradāchārya; and that accordingly he should see that the order was duly carried out.

*Krishna-Rāja-Oḍeyar II.*

130. Four *Nirāps* received from Vijayāpura near Talkad relate to this king, as also a record registering a grant by private individuals received from the same place. The latter, dated 1753, tells us that during his rule the Rāṇuve of Kunigilu and the *s'vayyārs* and *raṇṭriyārs* (named) of the militia (*kandāchāra*) made, for the merit of the king, in the presence of the god Narasimha, an annual grant of 12 *varaḡa* out of their pay for a *Rāmānujakūṭa* in the Nārāyaṇasvāmi temple at Melkote. The charity was to be managed by the establisher of the path of the Vedas, expounder of both the Vēdāntas (*vīṇe*, in Sanskrit and Tamil), Tirumale Immaḍi Lakshmiḡumāra Kōṭikanyādānam Tirumalatātāchārya's grandson Venkaṭanarasimhāchāryaraiya. The grant was written by Rāyasada Viṭṭalaiya of the Kunigil *kandāchāra*. Three of the *Nirāps*, dated 1760, relate to the sale of certain villages to a private individual. One of them, addressed to Venkaṭanarasimhāchārya, tells him that 5 villages (named) of the revenue value of 10 *varaḡa* in Hoḷalagunda-hōbaḷi of Amritūru-sthala belonging to Paṭṭana-hōbaḷi *vichāvalachārsāḍi* have been sold to him for 1080 *varaḡa*; another issued by Khandē Rao to Mallarājaiya gives intimation of the sale and requests him to make over the villages to the party concerned; while the third, addressed to Nanjarājaiya, superintendent of the Paṭṭana *hōbaḷi-sīme*, also intimates the sale and directs him to have a sale-deed executed in favor of the buyer and to transfer the villages to him. Another *Nirāp*, dated 1765, which is addressed to Krishṇaiya of the *āyakkattu* department, tells him that one-half of the village Kaḍattūr in S'ālya-sthala, which had been in the enjoyment of Kōṭikanyādānam Tātāchār's grandson Narasimhāchār, was ordered to be made over, as a *sarvamāṇya*, to Narasimhāchar's grandson Venkaṭanarasimhāchar; and directs him to carry out the orders. Six inscriptions of Kaḷale Nanjā-Rāja, who lived in this reign, were found on certain metallic images in the temples of the State. All of them state that the images were the gifts of Nanja-Rājaiya of the Bhāradvāja-gōtra, Aśvalāyana-sūtra and Rik-śākhā, son of Kaḷule Vira-Rājaiya and grandson of the Mysore Daḷavāyi Dodḍaiya. The images containing the inscriptions are (1) the *utsava-viḡraha*, called Manōnmani, in the shrine of the goddess in the Agastyēśvara temple at Tirumakūḍalu; (2-3) the metallic images of Tāṇḍavēśvara and his consort in the Vaidyēśvara temple at Talkad; (4-5) the metallic images of Tāṇḍavēśvara and Manōnmani in the Divyalingēśvara temple at Haradanhalli, Chamarajanagar Taluk; and (6) the metallic image of Dakṣiṇāmūrti in the Gangāḍharēśvara temple at Seringapatam.

*Tippu Sultan.*

131. A Persian inscription (Plate IV) at Ganji-Makān near Dodda Kirangūr, Seringapatam Taluk, dated A. D. 1792, records a grant of land, 500 yards square, for a Musalmān burial ground by the king of the age, Tippu Sultan, to Shah Darvēsh. The epigraph is dated in both the Hijri and Maulūdi eras. A Kannada inscription in a field to the west, stating that the land was granted for the *kaburastān* of Musandūr, refers apparently to the same grant. It is worthy of note that seven silver cups and a silver camphor-burner in the Ranganātha temple at Seringapatam bear inscriptions stating that those articles were the gifts of Tippu Sulatāna Pāchehhā. Three of the cups and the camphor-burner also bear additional inscriptions in other parts telling us that they were presented by Kaḷule Kāntaiya. The latter was probably identical with his namesake who was a contemporary of Chikka Dēva-Rāja-Oḍeyar. We may perhaps conclude from the double entries on the vessels that they were originally presented by Kaḷule Kāntaiya, and that having been carried away by Tippu,

were re-granted by him at the prayer of the devotees of the temple with his inscriptions newly engraved. Another cup has the additional label *S'ri-Krishna*, showing perhaps that it was repaired by Krishna-Râja-Oḍeyar III.

*Krishna-Râja-Oḍeyar III.*

132. There are numerous records of this king. Most of them record his gifts to temples. There are also several others in which gifts made by his queens, relatives and dependents are recorded. Besides the above there are likewise others which belong to his time, though he is not named in them. The earliest of his inscriptions is one in the Râma temple at Seringapatam dated in 1801. It records that during his rule the barbers of Seringapatam gave a *s'ilâ-s'âsana* to the effect that they would pay certain sums of money for the god Hanumân of Naramana-kattî. A *sanul* in Marâthi and Kannada received from shanbhog Srinivasa Sitarama Kulakarani of Harihar, dated 1814, contains details of the revised *taslik* of the Hariharêśvara temple at Harihar as ordered by the king. The amount sanctioned for the annual expenses of the temple was 179 Haidari *varahas* and 6½ *hanas*. The signature of the king, *S'ri-Krishna*, comes at the end. The seal at the top contains three lines in Nâgari characters which run thus:—

S'ri-Châma-Râja-Va-  
dâra tanûja Krishna-  
Raja-Vaḍer

Another Marâthi *Nirûp* received from the same shanbhog, which is dated 1839, was issued by Dewan Venkaṭarâje Arasu to Mallappa, Amildar of Harihar Taluk. It appears that owing to the absence of the shanbhog of Harihar the collection of taxes came to a stand-still. The Amildar is directed to bring him back to Harihar and see that his duties are discharged efficiently. A letter was also enclosed for the Fauzdâr drawing his attention to this state of things. The seal of the *Nirûp* contains these four lines in Nâgari characters:—

S'ri  
S'ri-Krishna di-  
vâna kachê-  
ri Hujûr

Another *Nirûp* received from Venkatanarasimhacharya, patel of Vijayâpura near Talkad, dated 1823, is addressed to the *Olâbâgîl* (inner gate) gurikâr Channaiya of the *Ambârakhâne* Department telling him that it was reported by *Vêlâ-mûrti* Kôṭikanyâdânam Raghunâthâchar of Talkad Taluk that the *Nirûp* granting him the concession of keeping the straw of his field to himself had been lost, and directing him to allow the concession to Raghunâthâchar as before. He was also told not to recognise the *Nirûp* when produced by any one else but to send it on to Hujûr. The seal of this *Nirûp* is identical with that of the above *sanul* of 1814. The king's Marâthi signature is given in Plate IV.

133. We may now consider the inscriptions recording Krishna-Râja-Oḍeyar III's gifts to temples. To begin with the temples in Mysore. The Prasannakrishnasvâmi temple has 39 inscribed metallic images of gods, goddesses, A'lvârs (saints) and A'châryas (sages), the inscription in each case giving the name of the image and stating that it was presented to the temple by the king. Among the A'lvârs there are (1) Nammâlvâr, (2) Madhurakavi, (3) Sarôgyôgi, (4) Bhûtagyôgi, (5) Mahadâhvaya, (6) Bhaktânghrirêṇu, (7) Kula-êkhara, (8) Bhaṭṭanâtha, (9) Munivâhana, and (10) Parakâla; and among the A'châryas, (1) Nâthamuni, (2) Yâmunâchârya, (3) Kânchipûrpa, (4) Bhâshyakâra or Râmânujâchârya, (5) Kûrêśa and (6) Lôkâchârya. There are also 5 stone statues and 4 metallic figures representing the king and his queens with labels on the pedestals. The queens named are (1) Chaluṣvâjammanni of Ramâvilâsa, (2) Dêvâjammanni of Lakshminilâsa, (3) Lingâjammanni of Krishnavilâsa and (4) Muddukrishnâjammanni of Sannukhadattî-Sannidhâna, the last not being represented among the metallic figures. The date of all the above inscriptions must be about 1329, the year in which the images were set up (see *Report* for 1908, para 80). The king's other gifts to the temple as denoted by the inscriptions on them were a silver *pîṭha* and *prabhârat*, two silver maces, two gilded doorways, a cot and a gilded *balipîṭha*. The date of the last is given as 1845. In the Lakshmîramanasvâmi temple two large silver vessels

bear his inscriptions. To the Varāhasvāmi temple he presented a silver *prabhāraṭe* and a vessel, the former in 1810 on the day of the *nakshatra* under which he was born. The images of Vēdāntāchārya and Maṇavālamāmuni in this temple bear inscriptions stating that they were presented by him to the Prasannakrishnasvāmi temple. It is not clear when or why they were brought here. His gifts to the Chāmuṇḍēśvari temple on the hill consisted of a gold jewel named Nakshatramālike, a silver *maṇṭapa* for the *utsava-vigraha*, a silver bell, and 7 silver plates and cups. The gold jewel has a Sanskrit poem, consisting of 30 verses, engraved on it. The poem, which is in praise of the goddess Chāmuṇḍāmbā, was the composition of the king himself. The jewel was presented to the goddess in 1857. Here also we have statues of the king and of the first three of his queens mentioned above with labels on them giving their names. There is also an inscription, consisting of a Kannada passage and a Sanskrit verse, on the stone on which the statues stand, telling us that the figures represented Krishna-Rāja, king of Mahiśūrapura, and his queens Dēvāmbā, Chālvamāmbā and Lingamāmbā, all worshippers of the feet of Mother Chāmuṇḍēśvari. According to an inscription in the temple, Mysore 20, the date of the labels and this inscription is 1827. Two inscriptions on a brass-plated doorway and a silver plate in the Mahābalēśvara temple on the same hill state that they were presents from the same king.

134. Other temples which received gifts from him as indicated in the inscriptions are the Chāmarājēśvara temple at Chamarajanagar, the S'rikanṭhēśvara temple at Nanjangud and the Lakshmivaradarāja temple at Terakanāmbi. The first temple was built by him in 1826 in memory of his father Chāma-Rāja-Uḍeyar. An inscription on the *dhvaja-stambha* or flag-staff tells us that it was covered by him with gold plates in 1826. The brass-plated doorways of the two cells enshrining the Bālakempānanjēśvara and Bālakempadēvājēśvara *lingas* set up in the names respectively of Dodda Puṭṭammanni and Puṭṭatāyammanni of Chandravilāsa-Sannidhāna were his gifts. The tower or *gōpura* was built by him in 1867. Here also we have statues and metallic figures of the king and his 4 queens (see previous para) as also of Nanjarāja-Bahadur, with labels on the pedestals with the exception of the metallic figure of the last. There is likewise an inscription consisting of a Sanskrit verse on the base of the statues as in the Chāmuṇḍēśvari temple on the Chāmuṇḍi hill. From an inscription in the temple, Chamarajanagar 86, we learn that the period of these labels is 1828. The same must be the period of the labels, about 50 in number, over the doorways of the several cells enshrining *lingas*, figures of the 63 S'aiva devotees and of S'iva representing his 25 *līlās* or sports. The names of the 63 devotees are given in Nanjangud 201 to 265. The 25 *līlā-mūrtis* or sportive forms of S'iva are (1) Chandraśekhara, (2) Umamahēśvara, (3) Vrishabhārūḍha, (4) Tāṇḍavēśvara, (5) Girijākalyāṇa, (6) Bhikshātana, (7) Kāmasambhāra, (8) Mārkaṇḍēya-varaprasanna, (9) Tripurasambhāra, (10) Jalandharabara, (11) Brahma-īraschhēdana, (12) Virabhadra, (13) S'ankaranārāyaṇa, (14) Ardhanārīśvara, (15) Kirātārjuna, (16) Kankāla, (17) Chāṇḍikēśvara-varaprasanna, (18) Vishakanṭha, (19) Chakradāna, (20) Vighnēśvara-varaprasanna, (21) Sōmāskanda, (22) E'kapāda, (23) Sukhāsīna, (24) Dakshināmūrti and (25) Mahālingōdbhava. The labels, about 56 in number, below mortar figures representing varieties of Gaṇapati, etc., in the parapet on the top have also to be assigned to the same period. In the S'rikanṭhēśvara temple at Nanjangud, the larger vehicles, namely, the Gajaratha, Turaga (horse) and Kailāsa, were his gifts, the first two presented in 1847 and the third in 1852. His other gifts to this temple were a silver *maṇṭapa* for the *utsava-vigraha* named Chandraśekhara, silver coverings for the two bamboo ends of the temple palankeen and two brass-plated doorways, as in the temple at Chamarajanagar, for the cells containing the Bālakempānanjēśvara and Bālakempadēvājēśvara *lingas* named after the Puṭṭammannis of Chandravilāsa-Sannidhāna. We are told that the *maṇṭapa* was given in fulfilment of a vow. As in the temple at Chamarajanagar we have also here inscribed statues on an inscribed base of the king and his queens, as well as inscribed metallic figures of all except the fourth queen as in the Prasannakrishnasvāmi temple at Mysore. The date of the labels on these figures is 1848 as stated in Nanjangud 1. An inscription on the metallic image in the shrine of the goddess in the Lakshmivaradarāja temple at Terakanāmbi, states that the image was a present to the temple from this king.

135. We may now consider the inscriptions recording gifts by his gurus, queens, relatives and dependents. An inscription on the car of the Prasannakrishna-svâmi temple at Mysore, dated 1829, the year in which the god was set up by the king, tells us that the car was presented by the establisher of the path of the Vêdas, *paramahansa-parivrâjakâchârya, svatantra-svatantra*, expounder of both the Vêdantas (i.e., in Sanskrit and Tamil), a devoted promoter of the Râmânuja-siddhânta, a devout worshipper of the feet of Vêdântâchârya, a patron of persons belonging to both the classes (the Tenkalais and the Vadagalais), disciple of Râmânuja-Parakâlasamyami, Brahmatantra-Ghaṇṭâvatâra Parakâla-svâmi to the god set up by his favorite disciple Krishna-Râja-Oḍeyar of Mahîśûra-samsthâna. Another on the pedestal of the stone image of Vêdântâchârya in the Narasimha temple at Seringapatam, consisting of a Sanskrit verse in Grantha characters, gives us to understand that the image was set up by a Parakâla-yati, apparently identical with the one mentioned above (see para 8). There is also another inscription in Grantha characters on the portion representing a palm-leaf manuscript held in the hand of the same image, which runs thus:—

kâraṇatvam abâdhyatvam upâyatvam upêyatâ |  
iti S'âriraka-sthâpyam iha châpi vyavasthitam ||  
S'riyâ sârdham idam sarvam

Here Vêdântâchârya is supposed to be expounding some doctrines of the Viśiṣṭâdvaita philosophy to his disciples from a palm-leaf manuscript of which the above fills one leaf. The first verse is a quotation from the 27th chapter of Vêdântâchârya's *Rahasyatrayasûtra* stating that the conclusions arrived at in the Brahmasûtras with regard to Brahman are applicable to Nârâyana. The supplementary portion coming after the verse appears to be an addition made by the setter up of the image, seeing that it does not occur in this form in any of Vêdântâchârya's works, though he has expressed the same opinion in other ways. It enunciates one of the points on which the Tenkalai and the Vadagalai schools differ from each other, namely, the nature of Lakshmi, the one holding that she is a mere soul while the other gives her a higher status and says that her Consort creates the world and does other things *along with her*. A silver vessel in the shrine of the goddess in the Ranganâtha temple at Seringapatam, bears a Telugu inscription stating that it was a present from Râmânuja-Parakâlasvâmi, who was perhaps identical with his namesake mentioned above as the guru of Ghaṇṭâvatâra-Parakâlasvâmi.

His queen Lingâjammaṇi of Krishnavilâsa-Sannidhâna presented in 1348 a silver Nandi-vâhana to the S'rîkanṭhêśvara temple at Nanjangud and a silver Garudavâhana to the Prasannakrishnasvâmi temple at Mysore. A kettle-drum in bell metal was also a gift from her to the former temple. Her other gifts were a brass-plated doorway in the Châmuṇḍêśvari temple on the Châmuṇḍi hill and another in the Mahâbalêśvara temple on the same hill. We learn from an inscription on her *brindârana* or tomb in Chandravana in Mysore that she died in 1855. Muddukrishnâjammaṇi of Samukhadatottî-Sannidhâna presented a brass-plated doorway to the S'rîkanṭhêśvara temple at Nanjangud and another in 1853 to the cell containing the Prasannananjarâjêśvara *linga* set up in the earlier name of the king in the Châmarâjêśvara temple at Chamarajanagar. A vessel in the Mahâbalêśvara temple on the Châmuṇḍi hill bears an inscription stating that it was presented to the temple of the goddess at Uttanhalli by Krishna-Râja-Oḍeyar's lawful wife Muddulingamma. We thus learn that this vessel once belonged to another temple. Another vessel in the same temple was the gift of Puṭṭatâyamammaṇi of Chandravilâsa-Sannidhâna. She also presented a brass-plated doorway to the cell containing the Maridêvêśvara *linga* set up in the name of Manôvilâsa-Sannidhâna in the S'rîkanṭhêśvara temple at Nanjangud. An inscription on the brass-plated doorway of the *garbhagriha* in the Tibbâdêvi or Tripurasundari temple at Mûgûr, T.-Narsipur Taluk, tells us that the doorway was the gift of the king's daughter Dêvâjammaṇi.

The brass-plated doorway of the shrine of the goddess in the Châmarâjêśvara temple at Chamarajanagar has an inscription, dated 1828, which tells us that it was the gift of the king's servant Doddaballapur Venkaṭarâya, Subêdâr of Chamarajanagar. Another servant of his (name effaced) built in 1853 the Nandi-maṭṭapa in the same temple. An inscription on a silver horse-vehicle in the S'rîkanṭhêśvara temple at Nanjangud states that it was presented to the temple in 1830 by Bakshi

Bhīmarāya of the *Savār-kachēri* of Mysore. He also presented in 1834 a silver Nandi-vehicle to the same temple. A silver elephant-vehicle in the same temple was the gift of the king's servant Namūne Bābūrāya. An inscription on the pedestal of the metallic figure of Tāṇḍavēśvara in the Kālamma temple at Seringapatam says that the figure was made and presented in 1852 by the king's servant *Sunārkhāne* Rangāchāri of the Shashṭha-Brahma lineage, son of Lingāchāri of the king's treasury. Another at the Prahlāda-maṇṭapa to the west of the Gunjānarasimha temple at T.-Narsipur, dated 1855, tells us that the maṇṭapa was built by the king's servant Jaggū-Lālā. A third at Annadānappa's *maṭha* a little above the foot of the Chāmuṇḍi hill, also dated 1855, informs us that the *maṭha* was the *yōga-maṇṭapa* of Vēdānta-Subbāsāstri, a prominent pandit of the king's court. A fourth on a palan-keen in the Tibbādēvi temple at Mūgūr states that it was a gift from the king's servant Mūgūr Amritāsāni.

136. Among other inscriptions of this king's time, though he is not named in them, two on the wall of the Agastyēśvara temple at Balmuri, Seringapatam Taluk, record the construction of some *maṇṭapas* by Subbā-paṇḍita, Pradhān of Mysore. Two more at the S'rīnivāsa-kshētra, Seringapatam Taluk, record the construction of a kitchen and a *maṭha* in 1842 and 1847 by Dēśikāmaṇi Tirumalāchārya's wife Kalyāṇamma and Rāmaiyengār's daughter Nāchchāramma respectively. The name of the Svāmi of the *maṭha* is given as Nrisīkha-S'athakopa-svāmi. Some more inscriptions recording gifts of jewels, vessels, doorways, etc., to temples may also be noticed here. In the Prasannakrishnasvāmi temple, the silver *pīṭha* of the goddess Perundēvi was the gift of Dēśē-Arasu; the *pīṭha* of the goddess Satyabhāmā, of Basavappāji of Arēpura; and the *pīṭha* of Rāmānujāchārya, of Bakshi Basavapājaiya. The Lakshmīramanasvāmi temple has a silver cup presented by Dodda Nanjamma's daughter Hosūr Venkaṭalakshamma and a gold jewel presented by Nanjave of Bokkasatōṭṭi-Sannidhāna. The latter also presented a gold jewel to the Chāmuṇḍēśvari temple on the hill and another to the goddess at Uttanhalli. But the latter jewel is now in the Chāmuṇḍēśvari temple. There is also a silver cup in this temple with an inscription stating that it was a present from Lakshmaṇa of the storehouse (*uyrāṇa*). A silver plate in the Ranganātha temple at Seringapatam was the gift in 1819 of Mahantji Jamēgīrji; the image of Tāṇḍavēśvara in the Gangā-dharēśvara temple was presented in 1841 by Nanjunda-bhaṭṭa's son S'ivarama-paṇḍita of the Kāśyapa-gōtra, A'pastamba-sūtra and Yajus-śākhā; and a brass-plated doorway in the Kālamma temple was a present in 1864 from Yajamana Gōpālaiya's son Lakkanāchārya of the Suparna-gōtra, Kātyāyana-sūtra, Prapanna-śākhā and I'sānya-pravara. The last was a goldsmith. An inscription on the car of the Mahālakshmi temple at Kannambādi, dated 1859, tells us that it was caused to be made by A'vēśadamma (see para 14) of Kavvapuri, daughter of Bōgē-gavuḍa and Timmamma, grand-daughter of Marīnanjē-gavuḍa and great grand-daughter of Bōga-gavuḍa, a Gangādikāra of the fourth caste. The car was made by Dharmalingachāri. A'vēśadamma was so named because it was supposed that Mahālakshmi and Mahākālī became manifest in her. The three brass-plated doorways of this temple were the gifts of A'vēśadamma's mother Timmamma, of the residents of Chōḷamaranahalli and of the *śēsa-mahānādi* of Chikadēvarāya-pēṭe. In the Chāmarājēśvara temple at Chamrajnagar there is a large number of cells containing *lingas* set up in the names of the members of the royal family. Each cell has a brass-plated doorway with an inscription on it giving the name not only of the donor but also of the *lingu* and of the person in whose name it was set up. A few cells with brass-plated doorways have images instead of *lingas*. The details found in the inscriptions are given below in a tabular form for convenience :—

No.	Linga		Named after whom	Donor of the brass-plated way
1	Chaluvâmbès'vara	...	Chaluvajammappi	Châmappâji.
2	Dêvîrâmbès'vara	...	Dêvîrâmmappi	Treasury <i>Gurikôra</i> Nanjappa.
3	Dêvâmbès'vara	...	Hurakki Dêvâjammappi	Do
4	Nanjamâmbès'vara	...	Nanjammappi	Karavattî Bakshi Hullallî-Puttappa.
5	Lakshmâmbès'vara	...	Lakshmammappi	Kunnappa's younger brother Subbappa.
6	Dêvâjâmbès'vara	...	Dêvâjammappi	Hampe-Arasu.
7	Dêvès'vara	...	Sitâvilâsa-Sannidhâna	Turuvêkere Basavarâje-Arasu.
8	Chaluvès'vara	...	Ramâvilâsa-Sannidhâna	Chikka Krishne-Arasu.
9	Dêvâjès'vara	...	The king's first queen	Narase-Arasu.
10	Mahâdêvès'vara	...	Lakshmîvilâsa-Sannidhâna	Dês'e-Arasu.
11	Muddalingès'vara	...	Madanavilasatottî-Sannidhâna.	Hosahallî Mallikârjunappa.
12	Mallès'vara	...	Chandrasâlâtottî-Sannidhâna.	Stable <i>Gurikôra</i> Subbappa.
13	Lakshmis'vara	...	Hosa-Sannidhâna	Ambâvilâsa- <i>Gurikôra</i> Marimâdaiya.
14	Muddukrishnès'vara	...	Samukhatottî-Sannidhâna	Treasury <i>Gurikôra</i> Bhadrappa.
15	Bhadrès'vara	...	Kamântottî-Sannidhâna	<i>Alîya</i> (son-in-law) Krishne-Arasu.
16	Maridêvès'vara	...	Manôvilâsa-Sannidhâna	Turuvêkere Nanjappa.
17	Mahalingès'vara	...	Krishnavilâsa-Sannidhâna	<i>Alîya</i> Lingarâje-Arasu.
18	Basavès'vara	...	Chandhavilâsa Sannidhâna	Bakshi Dêvappa of Râmasamudra.
19	Gaurîpatîs'vara	...	Bokkasatottî-Sannidhâna	Kântappa of Kottâgâla.
20	Siddhès'vara	...	Bokkasatottî Second Sannidhâna.	Siddappa of Nanjangud.
21	Bâlachâmarâjès'vara	...	Madanavilasatottî Puttusvâmi	<i>Alîya</i> Dêvarâje Arasu.
22	Bâlananjârâjès'vara	...	<i>Chikka-Buddi</i> (the Prince)	Samukhatottî <i>Gurikôra</i> Marimallappa.
23	Puttarangès'vara	...	<i>Chikka Buddi's</i> mother	Ambâvilâsa- <i>Gurikôra</i> Mallappa.

The doorways of the Nârâyana, Dakshinâmûrti, Chandikêśvara, Sahasralingêśvara and Subrahmanyêśvara shrines were the gifts respectively of Karavattî *Gurikôra* Angadi Mallaiya, Chamân *Gurikôra* Kapanaiya, Arjabêgi Basavalingaiya, Môdikhâne Bakshi Virabhadraiya and Hosûr Nâgammâ. We are told that Subrahmanyêśvara was set up in the name of Hosûr Subbammaiya. In the S'rikantêśvara temple at Nanjangud, the silver *pîtha* of the *utsava-vîgraha* was presented by the Palace *purihit* Nanjunda-bhatta, and the *prabhâvate* of Tanjavêśvara by *Agamika* Chandrasêkhara. We have also two *lingas* here set up in the names of (17) and (18) of the above table, the doorways of the cells being the gifts of Dêvapârthivarâja Bahadur and Nanjappa of Râmasamudra.

#### MISCELLANEOUS INSCRIPTIONS.

137. A few inscriptions, which cannot be assigned to any specific dynasty of kings, may be noticed here. An inscription on a rock on the bank of the Cauvery near Nagûnhalli, Seringapatam Taluk, which may belong to the close of the 12th century, tells us that those who bathe in the Môkshatîrtha where Abdhishôna-muni is practising austerities under a *kuravaka* tree will obtain happiness here and hereafter. Another on the inner veranda of the east entrance of the *mukha-mantapa* in the Amritêśvara temple at Amritâpura, Tarikere Taluk, says that the mark over which it is engraved represents the length of the pole used for measuring tanks. The period of this record is about 1200. Another on a stone brought from some other place and built into the wall of the new Vaikunthânârâyana temple at Talkad, which appears to belong to the 14th century, is a Jaina epitaph, the *guru* whose death it commemorates being Lôkâchârya, disciple of the *mahâ-môhâdôlâchârya* Kamalâ-dêva of the Drâvîla-sangha and Nandi-gaṇa. An epigraph at Hosahalli, Seringapatam 106, now revised, records that, by order of Vîra-pratâpa Mahâbala-Râya, Dêvarasa granted certain taxes for the maintenance of a perpetual lamp in the



temple of Chelapiṣṭarāya at Melkote. It is not clear who this Mahābala-kāya was. A copper plate inscription received from Sitarama Bairāgi of Chingarhalli, Devanhalli Taluk, which appears to be dated in 1413, registers the grant of certain sums of money to Avadhūta Nilakanṭha-yōgisvara of Kāśi. The acts of piety and charity done by this man are thus detailed :—Having travelled over several countries he collected a sum of 5,000 *varahas* with which he (1) got a *nāgābharana* made for the god Viśvanātha of Kāśi, (2) built the *mukhamantapa* of his temple, (3) distributed milk for children, (4) provided for the worship of Duṇḍi Vighnēśvara and Kshētra Kālabhairava, and (5) gave meals to ascetics. Several high personages are said to have assembled in the front hall of the Viśvanātha temple at Kāśi and made this grant to him. The record begins with an enumeration of the 56 countries to whose inhabitants it is addressed and says that giving help to the above mentioned yōgi is equal in merit to making pilgrimages to holy places and bathing in holy rivers. A list is also given of the holy places and rivers. Two more copper plate inscriptions received from the Vyāsarāya-maṭha of Sōsale, both dated in 1712, record grants of certain sums of money by the residents of Vaḍagharamāmbūḍi-sima and Vembāru-nāḍu to the *maṭha* of (with titles as in para 119) Raghunāthatīrtha-śrīpāda, son of Lakshmināthatīrtha-śrīpāda and disciple of Lakshminārāyaṇatīrtha-śrīpāda. These two inscriptions are in Telugu. A few epitaphs found on the *brindāvanas* or tombs of sepoys and their female relatives at French Rocks may also be noticed here. They are either in Tamil or Telugu, though one or two are in both the languages. One of them, dated 1853, records the death of Vasantarāyalu Nāyaka, who belonged to Abhināyudu-paṭālam and who was a native of Pyāpalle and a disciple of Paravastulavāru; another, dated 1857, of Jamēdār Pasupulēti Venkaṭarāma-nāyudu of the 20th Regiment, who was a disciple of the establisher of the path of the Vēdas, Chakravarti Nallārāiyangār; a third, dated 1839, of Nandyāla Krishnamma-nāyudu, who was the *bajār-ketrāl* of Muddunāyaka's *paṭālam* of the 2nd Regiment; and a fourth, dated 1857, of Nārāyaṇasvāmi of the 20th Regiment. Another, of 1848, records the death of Kuppamināl, daughter of Vālamuttu's son Nāgappa, who was the *pūjāri* of the Dharmarāja temple and belonged to the 1st paṭālam. We are also told that Nāgappa was a native of Tonḍamaṇḍalam, of the Vishnu-gōtra, and a Vanniyan by caste. An inscription on a stone built into the ceiling of the Māri temple at Sivansamudram, dated 1821, tells us that a tract of land (specified with boundaries), which was a source of trouble to the people as it harboured wild beasts, was granted to the *duṣkṛāntdār* Rāmasvāmi Modaliyār of Sivansamudram. The record is in both Kannada and Tamil. The English inscription relating to the Cauvery bridge at the same place states that it was "dedicated to the Rt. H. E. Honorable Stephen Rumbold Lushington, Governor of Fort Saint George, by Triplicany Ramaswami Modaliyār, Jahgirdar of Sivansamudram Sathagal and Belikwaudy and Shrotriumdar of Moolloor and Oghanah, as a public testimony of his personal gratitude and as a lasting monument of the benefits conferred on the public and commerce of the country." It was begun in February 1830 and finished in August 1832 "by and under the care of T. Ramaswamy Modaliyār."

## 2. Excavations.

138. An account of the excavations conducted at the Kīrtinārāyaṇa temple at Talkad was given in para 22 above. The temple was mostly buried in sand, but after excavation the plan of the exterior was clearly revealed. There are no sculptures on the outer walls; but a railed parapet runs round the front *mantapa*, divided by single columns into panels containing flowers in relief. At the sides of the entrances there were once two tower-like niches or pavilions as in the temples at Halebid, Belur, Basaral, etc. But now only their bases are left. The excavations exposed 12 inscriptions in all, 8 in Tamil and 4 in Kannada, one of the former being a very important record relating to the consecration of the god Kīrtinārāyaṇa by Vishnuvardhana (see para 83).

## 3. Numismatics.

139. During the year under report 830 coins were examined. Of these, 282 were gold coins, 3 silver and the rest copper. They were received in two batches from the Deputy Commissioner, Shimoga District. The first batch, which consisted of 222 gold coins, was found at the village Hire Gōnigere, Sāsavhalli hobli,







Honnali Taluk. Of these coins, 186 were *varahas*, 95 half-*varahas* and one a *Vīrarāya paṇam*. The *varahas* and half-*varahas* relate to the Vijayanagar kings, while the *paṇam* is a coin of the West Coast of India. Of the *varahas*, 7 represent Krishna-Dēva-Rāya (1509-1529), 58 Achyuta-Rāya (1530-1542) and 121 Sadāśiva-Rāya (1543-1567). Krishna-Dēva-Rāya's *varahas* show on the obverse the figure of a seated deity with the Vaishṇava attributes *s'ankha* (conch) and *chakra* (discus) at the sides (Plate V, 49 and 50). There is a difference of opinion among numismatists with regard to the deity represented by the figure, some taking it for the bull-headed Durgā, others for Lakshmi and others again for the Boar incarnation of Vishnu, the last apparently accounting for the name (*varaḥa*) of the coin. The reverse bears the legend—*S'ri-Pratāpa-Krishna-Rāya*—in three horizontal lines in Nāgari characters. The *varahas* of Achyuta-Rāya (Figs. 51 and 52) bear on the obverse the figure of an insessorial *Gaṇḍabhêrunda*, holding an elephant in each beak and each claw, while their reverse shows the legend—*S'ri-Pratāpāchyuta-Rāya*—in three horizontal lines in Nāgari characters. The Mysore *Gaṇḍabhêrunda* may thus be traced back to the time of Achyuta-Rāya. On the obverse of Sadāśiva-Rāya's *varahas* (Figs. 53 and 54) appear seated figures of S'iva and Pārvasī, though in some specimens, the attributes being distinctly Vaishṇava, the figures have to be taken for Lakshmi and Nārāyaṇa, while the reverse has the legend—*S'ri-Sadāśiva-Rāya*—in three lines in Nāgari characters as in the others. The absence of the epithet *Pratāpa* in the legend may naturally lead one to doubt the correctness of the above attribution and to suppose that they may be coins of the Ikkēri chief Sadāśiva, which have also the same obverse; but the fact that the Ikkēri chiefs styled themselves Naiks and not Rāyas is enough to set at rest any doubt on the point. Of the half-*varahas*, 40 belong to Krishna-Dēva-Rāya, 46 to Achyuta-Rāya and 3 to Sadāśiva-Rāya. The half-*varahas* of the first king (Figs. 55 and 56) are exactly like his *varahas* both on the obverse and reverse. On some specimens of the second king's half-*varahas* the *Gaṇḍabhêrunda* is insessorial (Figs. 57 and 58) as on his *varahas*, while on others it walks to the left (Figs. 59 and 60). The figures on the obverse of the third king's half-*varahas* (Fig. 61) have to be taken to represent Lakshmi and Nārāyaṇa as the attributes are Vaishṇava. The legend on the reverse—*S'ri-Pratāpa-Sadāśiva-Rāya*—slightly differs from that of his *varahas* by the addition of the word *Pratāpa*. The *Vīrarāya paṇam* of this batch is the same as the ones (21-24) figured on Plate VI of my last year's *Report*.

140. The second batch received from the Deputy Commissioner, Shimoga, consisted of 548 coins, of which 3 were silver and the rest copper. They were found "in an earthen pot by one Ramayya while he was getting levelled a vacant site said to belong to him in Survey No. 10 gomal of Brahamana Tureve village, Lakshmi-pura hobli, Nagar Taluk." It appears there were 9 silver coins in the find; but only 3 were secured as the rest had been sold by the finder to some one whose whereabouts could not be ascertained. Of the 3 silver coins, 2 are rupees (Plate V, 47 and 48) issued by the East India Company, bearing the name of the Mughal Emperor Shāh A'lam, and the remaining one (Fig. 46) a Rāja rupee of Mysore, which followed the type of the East India Company rupee. All of them bear on the obverse a couplet, of which only a few words are legible. When complete, it would read thus:—

sikka zad bar haft kishvar <sup>ā</sup>śāya fazal Allah  
hāmī dīn Muhammad Shāh A'lam Bādshāh

meaning 'The defender of the religion of Muhammad, reflection of divine excellence the Emperor Shāh A'lam has struck this coin to be current throughout the seven climes'. The Hijra date 1221 (i.e., A. D. 1806) is also given on the obverse of two of the coins. From the reverses we learn that the East India Company rupees were minted at Arcot in the *jalās* or regnal years 43 and 26 and that the Rāja rupee was minted at Mysore in the regnal year 45.

141. Of the copper coins of this batch, 1 is a blank round piece of the size of a quarter anna with a hole in the middle. Of the rest, 155 belong to Mysore and 389 to the East India Company. Of the Mysore coins, 5 were issued by Hyder, 70 by Tipu and 80 by Krishna-Rāja-Odeyar, III.

*Hyder*.—On the obverse of Hyder's coins, which are all 4 pie pieces, (Plate V, 17 and 18), an elephant stands to the right on a plain field. The reverses of two of

the coins give the dates A. H. 1195 and 1196 corresponding to A. D. 1780 and 1781, and mention Paṭan (*i.e.*, Seringapatam) as the mint-place. Of the remaining 3 coins, which bear no date, 1 was minted at Bellary and 2 at Seringapatam.

*Tippu.*—Tippu's coins consist of 4 pie, 2 pie and 1 pie pieces. During the first four years of his reign (A. D. 1782-85) he dated his coins according to the Hijra system; but after that period he introduced a new era dating from the birth of Muhammad called Maulûdi and dated his coins according to it. There is a difference of 14 years between the two eras, A. H. 1201 (A. D. 1786) corresponding to A. M. 1215. Another innovation introduced by him in the same year was the writing of the numerals from right to left instead of from left to right as usual. As a rule his coins have a double-lined circle with a ring of dots between on both the obverse and reverse. Coins struck in A. M. 1224 (A. D. 1795) have on the obverse the letter *alif* above the elephant, while those struck in the succeeding three years have the succeeding letters of the alphabet *bê*, *tê* and *sê* respectively. Further, from A. M. 1222, 4 pi pieces begin to be called *Zahrâh* or *Zahrâ* which means Venus, 2 pie pieces *Bahrâm* *i.e.*, Mars, and 1 pie pieces *akhtar* *i.e.*, a Star. The coins may conveniently be dealt with chronologically.

- A. H. 1198 (A. D. 1783).—There is one coin of this year (Plate V, 19). The obverse has an elephant standing to right; the reverse gives the date, and the mint-place Kalikûṭṭ (Calicut).
- A. H. 1199 (A. D. 1784).—The coin of this year (Fig. 20) is the same as the above except for the difference in date.
- A. H. 1200 (A. D. 1785).—There is one coin of this year (Fig. 21). From this year the dates appear on the obverse above the elephant. The reverse has an ornamental field and mentions Paṭan as the place of mintage.
- A. M. 1215 (A. D. 1786).—There are 5 coins of this year. On two struck at Kalikûṭṭ (Calicut) the elephant stands to right (Fig. 22); while on two struck at Paṭan and one struck at Faiz Hisâr or Gooty (Fig. 23) it stands to left. The last has a ring of dotted flowers. On 3 coins of this year the numerals run from left to right as usual, but on the remaining two (see Fig. 23) from right to left.
- A. M. 1216 (A. D. 1787).—Of the 2 coins of this year, which were struck at Faiz Hisâr (Gooty), one (Fig. 24) has the elephant standing to left. It has also a ring of dotted flowers.
- A. M. 1217 (A. D. 1788).—There are 3 coins of this year, two struck at Farkhi or New Calicut (Fig. 25) and one at Khûrshadsûvâd or Dharwar. The elephant stands to left on all of them.
- A. M. 1218 (A. D. 1789).—Of the 7 coins of this year, 6 are 4 pie pieces and one a 1 pie piece. Of the former, 4 were struck at Nagar, 1 at Farkhi (New Calicut) and 1 at Khûrshadsûvâd or Dharwar (Fig. 26). The elephant stands to left on all except on one struck at Nagar. The 1 pie piece (Fig. 27) was minted at Paṭan. It has also the elephant standing to left.
- A. M. 1219 (A. D. 1790).—There are two coins of this year, 1 struck at Bangalore and the other at Farakhbâb Hisâr or Chitaldrug (Fig. 28). The latter has a ring of dashes. The elephant stands to left on both.
- A. M. 1220 (A. D. 1791).—Both the coins of this year were struck at Nagar. (Fig. 29).
- A. M. 1221 (A. D. 1792).—The coin of this year (Fig. 30) is a 2 pie piece minted at Paṭan.
- A. M. 1222 (A. D. 1793).—Of the 4 coins of this year, 2 have the elephant standing to right (Figs. 31 and 32). These were struck at Paṭan. One of them (Fig. 31) has the word Maulûdi under the date above the elephant and the name of the coin, *Zahrâh* (Venus), on the reverse. The other two coins, which were struck at Nagar (Fig. 33), bear the date a little to the right above the elephant and name the coin on the reverse.

- A. M. 1223 (A. D. 1794).—The coin of this year (Fig. 34), which was struck at Paṭan, is similar to Fig. 31 on both the obverse and reverse.
- A. M. 1224 (A. D. 1795).—Of the 6 coins of this year, four are 4 pie pieces and two 2 pie pieces. The former (Fig. 35) have the elephant standing to left with the letter *alif* above it, the date being given in the margin to the right. All of them were minted at Nagar. They give the name of the coin on the reverse. The 2 pie pieces (Fig. 36) have the elephant standing to right with the letter *alif* above it, but the date is given on the reverse along with the name of the coin, Bahrām (Mars). Both of them were struck at Paṭan.
- A. M. 1225 (A. D. 1796).—There are 8 coins of this year: five 4 pie pieces, two 2 pie pieces and one 1 pie piece. The 4 pie pieces have the elephant standing to right with the letter *bē* above it (Fig. 37). The reverses name the coin, give the Maulūdi date and mention Nagar as the mint-place. The 2 pie and 1 pie pieces have a similar obverse (Figs. 38 and 39), but were minted at Paṭan. The reverse gives the date and the name of the coin, the 2 pie piece being named Bahrām (Mars) and the 1 pie piece *akhtar* (a Star).
- A. M. 1226 (A. D. 1797).—Of the 17 coins of this year, 13 are 4 pie pieces (Fig. 40) and 4, 2 pie pieces (Fig. 41). All of them have the elephant standing to right with the letter *tē* above it, the place of mintage being Nagar in all cases. The Maulūdi dates and the names of the coins are given on the reverse.
- A. M. 1227 (A. D. 1798).—All the 4 coins of this year were minted at Nagar. They have on the obverse the elephant standing to right with the letter *sē* above it (Fig. 42), while the reverse gives the Maulūdi date and the name of the coin.

There are five more coins of Tippu which bear no date. On three of them the elephant stands to right and on the others to left. One of the former (Fig. 43) was minted at Farakhbâb Hisâr or Chitaldrug and another (Fig. 44) at Kalikûṭ (Calicut). The latter appears to have been issued in the 5th year of Tippu's reign. Of the remaining coins, 2 were struck at Nagar and 1 at Faiz Hisâr or Gooty.

*Krishna-Râja-Oḍeyar, III.*—The coins of this king, which are 80 in number, are all 4 pie pieces or 'XX Cash'. They bear on the obverse a caparisoned elephant standing to left with the syllable *S'ri* between the sun and moon above it, the whole enclosed in a ring of dots (Fig. 45), while the reverse, also enclosed in a ring of dots, has a legend which runs thus:—

mayili kâ-  
-su yipatu  
XX Cash

142. The coins of the East India Company, 389 in number, which range in date from 1791 to 1827, may be divided into four classes:—

A. Those which have on the obverse a shield surmounted by a device resembling the figure 4 and divided transversely into four compartments, each containing one of the letters of the East India Company's monogram, V. E. I. C., with the date below, and on the reverse a pair of scales with the Arabic word *adl*, 'justice,' below. Of the coins of this class, 1 is a 6 pie piece (Plate V, Fig. 1) dated 1794; 36 are 4 pie pieces (Fig. 2) dated 1791; 56 are 3 pie pieces (Fig. 3) dated 1791 and 1794; and 33 are 1 pie pieces (Fig. 5) with the same dates.

B. Those which have on the obverse the coat of arms of the East India Company with the motto, *Auspicio Regis & Senatus Angliae*, in a cross line underneath, the date in the exergue and the words, East India Company, around the margin, the reverse being the same as that of A with the addition, however, of the Hijra date in Arabic numerals. Of these coins, 8 are 6 pie pieces (Fig. 8) dated 1804 and A. H. 1219; 25 are 3 pie pieces (Fig. 7) with the same dates; and 9 are 1 pie pieces (Fig. 6) similarly dated.

A two pie piece (Fig. 4) which differs in type and make from the above two classes and exhibits a curious combination of the shield and coat of arms, as also of the monogram and motto, is worthy of note. It may be described thus:—

*Obverse.*

A shield in the middle on a Countersunk surface; and around the raised margin the words—United East India Company—and the date 1794.

*Reverse.*

The coat of arms of the East India Company in the middle on a countersunk surface with the words, United East India Co., in a cross line underneath and the figure 96 below; and around the raised margin the motto—Auspicio Regis et Senatus Angliae—and the words, To one Rupee. The figure 96 taken along with 'To one rupee' gives the value of the coin as 2 pies.

C. Thick coins resembling A both on the obverse and reverse. Of these, 1 is a 16 pie piece (Fig. 16) dated 1801; 15 are 8 pie pieces (Fig. 15) dated 1804 and 1809; 159, 32 of which are completely worn, are 4 pie pieces ranging in date from 1802 to 1827 (Fig. 14); and 2 are 2 pie pieces (Fig. 13) with illegible dates.

D. Coins of the 'Cash' series, which have the same obverse as that of B, the reverse giving the value of the coin in Persian and English. Of these, 15 are 4 pie or XX Cash pieces (Fig. 9) dated 1808, the reverse containing the Persian words *kās bist chahār fālūs ast*, meaning 'twenty cash equal 4 fālūs or pies,' and the English expression 'XX Cash' in the exergue; 25 are 2 pie or X Cash pieces (Fig. 10) dated 1803 and 1808, the reverse bearing the words *daha kās dō fālūs ast*, which means 'ten cash equal 2 fālūs or pies,' and the expression 'X Cash' in the exergue; and 1 a 1 pie or V Cash piece (Fig. 12) dated 1803, with the words *punch kās êk fālūs ast*, meaning '5 cash equal 1 fālūs,' and 'V Cash' in the exergue.

There are also two undated 2 pie or X Cash pieces (Fig. 11) with their value given in Telugu and Tamil on the obverse and in Persian on the reverse.

*Obverse.*

yidi padi  
kâsulu  
idu pattu  
kâsu

*Reverse.*

.....  
daha kās  
ast  
X Cash

143. Besides the coins mentioned above, a gold coin, said to have been picked up at A'nekonda, was examined while I was on tour at Davangere (para 43). It was a very small coin, thinner and smaller than a Kantiroy *hana*, with a caparisoned elephant on one side and a bird or leaf on the other. The coin probably belongs to the Pândyas of Uchchangi-durga, the latter being at a distance of only 6 miles from Davangere.

#### 4. Manuscripts.

144. Of the manuscript works examined during the year under report, *Ṭṛainar-ṇākāchāra* is a Jaina law-book in Sanskrit by Némichandra, who was a resident of Trikadambapura or Terakanambi in Gundlupet Taluk. He probably flourished in the 15th century. *Bhujabali-charite* is a Kannada poem written in the *Sāngatya* metre by the Jaina poet Panchabāṇa, son of *Sthānika* Cheunappa of Sravāṇa Beḷgoḷa. It gives an account of Bhujabali or Gommatā, son of Vrishabha, the first *Tīrthankara*, and appears to have been composed in A. D. 1612. *Bharatēs'a-vaibhava* is another Jaina work written in A. D. 1660 by Ratnākara-siddha, giving an account of king Bharata, another son of Vrishabha, the first *Tīrthankara*. This poem is also in the *Sāngatya* metre.

BANGALORE,

23rd August 1912.

R. NARASIMHACHAR,

Officer in charge of Archaeological Researches  
in Mysore

*Proceedings of the Government of His Highness the Maharaja of Mysore,  
General (Miscellaneous), dated 25th February 1914.*

## READ—

The Report of the Officer in charge of Archaeological Researches in Mysore on the working of his Department during the year 1912-13

---

No. G. 6748—G. M. 239-13-3, DATED BANGALORE, 25TH FEBRUARY 1914.

ORDER THEREON.—Recorded.

2. During the year under review the archæological resurvey of Hale-Narsipur Taluk was made, with the result that 120 new records were discovered. The Officer in charge of the Archaeological Researches visited Sravanabelagola in connection with the revision of the Sravanabelagola volume, and toured in the Yedatore, Hunsur, Heggaddevankote and Gundlupet Taluks of the Mysore District.

3. Government are glad to recognise that the report submitted is interesting and displays considerable scholarly research.

K. R. SRINIVASIENGAR,  
*Secy. to Govt., Gen. & Rev. Dpts.*

To—The Officer in charge of the Archaeological Researches in Mysore

Encl.—C. B.





# CONTENTS.

## PART I.

	Page.
Establishment .. ...	1
Tours Exploration, Inspection of Temples, etc. ....	1—24
Tiptur temples .. ...	2
Nuggihalli temples .. ...	2
Sravana Belgola temples .. ...	3—6
Vindhavara .. ...	3
Chandragiri .. ...	5
The Town .. ...	6
Jama <i>patha</i> .. ...	7
Manuscripts at Sravana Belgola .. ...	7
Jinanathapura temple .. ...	7
Hale-Belgola temple .. ...	8
Agholaya temples .. ...	8
Channarayana temples .. ...	8
Hole-Narsipur temples .. ...	9—10
Villages in Hole-Narsipur Taluk .. ...	11—15
Ankanathapura .. ...	11
Maharajahalli .. ...	11
Halekote .. ...	12
Machigondanahalli .. ...	12
Mavinkere .. ...	12
Ankavalli .. ...	12
Havadurpura .. ...	13
Dodda Byagatavalli .. ...	13
Kunche .. ...	13
Tavaviddlu .. ...	13
Mavanur .. ...	13
Malali .. ...	14
Udduru .. ...	14
Niduvani .. ...	14
Tirumalapura .. ...	15
Manuscripts and coins at Hole-Narsipur .. ...	15
His Highness the Maharaja at Hole-Narsipur .. ...	15
Saligrama temples .. ...	15 & 16
Chunchunkatte .. ...	17
Chikka Hanasoge temples .. ...	18
Yedatore .. ...	18
Varahanathakallahalli .. ...	18
Hansur .. ...	19
Tatikallu .. ...	19
Ratnapura fort .. ...	19
Dharmapura temple .. ...	19
Bettadapura .. ...	20
Heggadadevankote .. ...	21
Villages in Heggadadevankote Taluk .. ...	21—23
Matokere .. ...	21
Beltau .. ...	22
Kittur .. ...	22
Sargur .. ...	23
Gundlupet .. ...	23
Gopalaswami-betta .. ...	23
Terakanambi .. ...	24
Huligana-Masadi .. ...	24
Trivambakapura .. ...	24
Other villages .. ...	24
Total number of newly discovered records .. ...	24
Inspection of schools .. ...	25
Office work .. ...	25 & 26
List of photographs .. ...	27
List of drawings .. ...	28

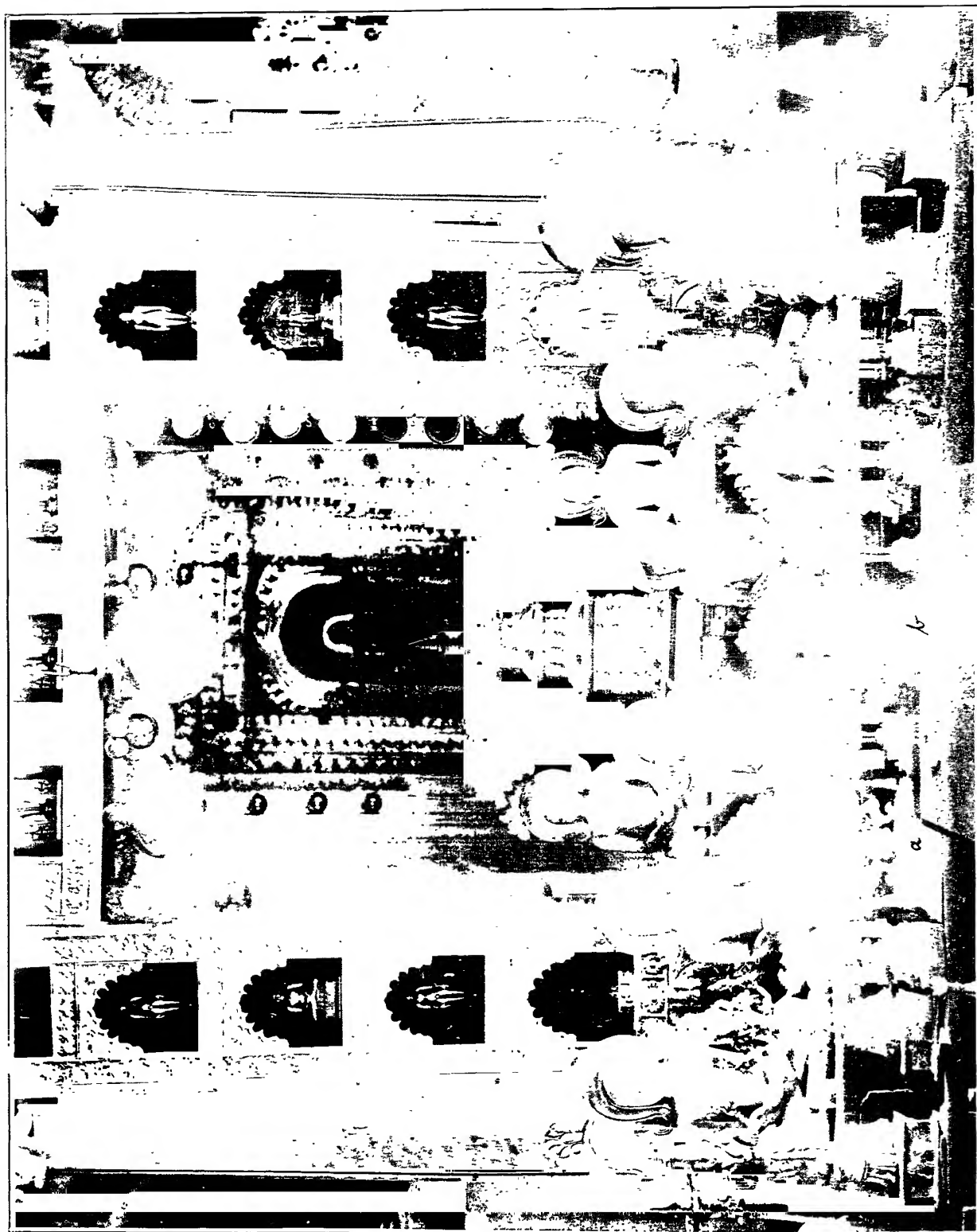
## PART II.

	Page.
EPIGRAPHY	.. 29-51
The Gangas	.. 29-32
Transliteration of inscriptions in Plate VIII	.. 30
The Kadambas	.. 32
The Kongalvas	.. 32 & 33
The Chagalvas	.. 34
The Cholas	.. 34
The Hoysalas	.. 34-42
Vijayanagar	.. 42-44
Hole-Narsipur	.. 44-48
Ummattur	.. 48
Nuggihalli	.. 48
Heggadevankote	.. 48
Muhimuttu	.. 48
Mysore	.. 49 & 50
Miscellaneous inscriptions	.. 50 & 51
NUMISMATICS	.. 52-56
MANUSCRIPTS	.. 56-58
GENERAL REMARKS	.. 58

## PLATES.

I Jina figures in the fort Anantavitha-basti at Saligrama ( <i>Frontispiece</i> )	1
II Three signed images in the Lakshminarasimha temple at Nuggihalli executed by Mallitamma	2
III Three signed images in the same temple executed by Baichoja of Nandi	4
IV Images at Sravana Belgola and Jinanathapura	6
V West view of the Santinatha-basti at Jinanathapura and an inscribed Jina image at Saligrama	8
VI The Arkasvara temple at Yedatore	18
VII Metallic images at Gundlupet, Saligrama, Terakanambi and Yedatore	24
VIII Inscriptions at Sravana Belgola and Kunche	30
IX Miscellaneous coins	52





JINA FIGURES IN THE FORT ANANTANATHA-EASTI AT SALIGRAMA.

# ARCHÆOLOGICAL SURVEY OF MYSORE.

ANNUAL REPORT FOR THE YEAR ENDING 30TH JUNE 1913.

## PART I.—WORK OF THE DEPARTMENT.

### *Establishment.*

By Government Order No. G. 233-4—G. M. 117-11-21, dated 12th July 1912, a personal allowance of Rs. 5 was sanctioned to the Photographer and Draughtsman of the office and a similar allowance of Rs. 2 to his Assistant, with effect from the 1st July 1912.

2. The Architectural Draughtsman, T. Krishnaraja Pillai, having died on the 14th of August 1912, the appointment of P. M. Gurusami Asari to the vacancy was sanctioned by the Government in their Order No. G. 2453-5—G. M. 73-12-5, dated 12th November 1912, till the 30th June 1915. By Order No. G. 1825-6—G. M. 168-11-18, dated 23rd September 1912, the Government sanctioned an honorarium of Rs. 25 to be paid to the widow of the late T. Krishnaraja Pillai in appreciation of the neatness and accuracy with which he prepared the sketches and tracings of some Gandabherunda jewels of the Government.

3. The budget allotments made under the heads "Apparatus, Materials and Furniture" and "Travelling Allowance" were increased from Rs. 300 to Rs. 450 and from Rs. 1,000 to Rs. 1,500 respectively, by Government Orders No. G. 682-4-5—G. M. 148-12-10, dated 2nd May 1913, and No. G. 7007-8—G. M. 314-12-2, dated 8th May 1913.

4. In Government Order No. G. 7003-4—G. M. 73-12-16, dated 8th May 1913, sanction was accorded to the re-entertainment of the services of the Index clerk for a further period of one year. The clerk entered upon his duties on the 30th of May 1913.

5. In their Order No. G. 7792-3—G. M. 73-12-18, dated 4th June 1913, the Government sanctioned the entertainment of a Half-tone Engraver temporarily for one year from the 1st June 1913.

6. Anandalvar had leave without allowances for nearly three months. Venkannachar, Padmaraja Pandit and Ramaswami Sastri had privilege leave for about a month each. Ramaswami Iyengar, Chokkanna and Srirangachar were also on leave for short periods ranging from two weeks to a little over three weeks.

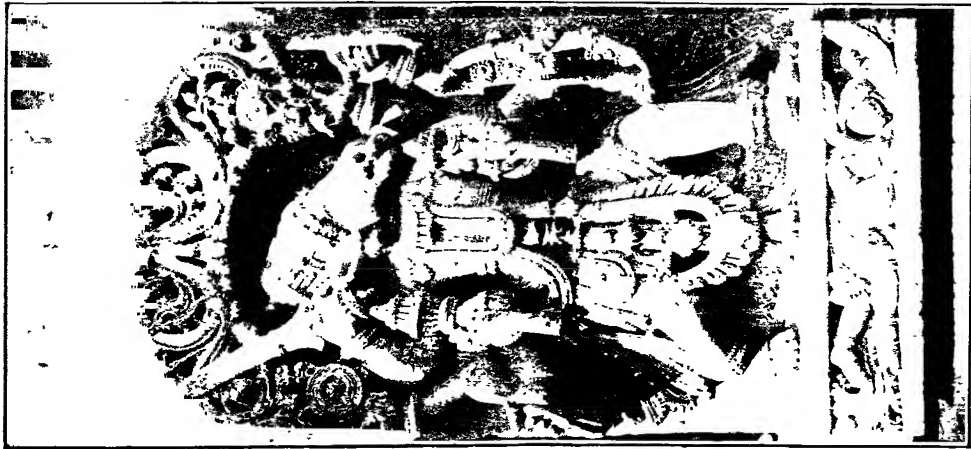
### *Tours: Exploration, Inspection of Temples, etc.*

7. Information was received from Hole-Narsipur of the existence of a large number of unpublished inscriptions in the taluk. Mr. N. Narasimhaiya of the A.-V. School at Hole-Narsipur sent me copies of a number of inscriptions in and around Hole-Narsipur. The Amildar, Mr. R. Tirunarana Iyengar, B.A., sent me a pretty long list of new inscriptions discovered by him in the villages of his taluk. As the number of inscriptions printed in the Hassan volume for the whole taluk is only 19, it was thought very desirable to make a thorough resurvey of the whole taluk. Another visit to Sravana Belgola was also deemed necessary in connection with the revised edition of the Sravana Belgola volume. Some taluks of the Mysore District, which had not been visited last year, had to be surveyed. With the above objects in view a tour was made in parts of the Hassan and Mysore Districts in January, February and March 1913. I left Bangalore for Sravana Belgola on the 23rd January 1913.

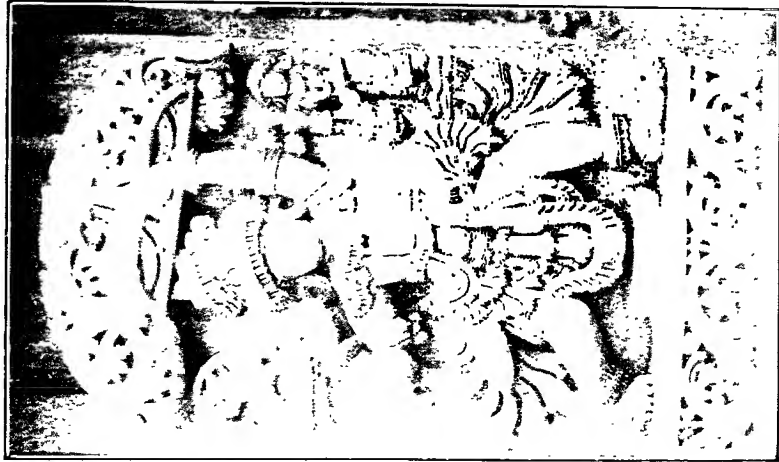
8. On the way the temples at Tiptur and Nuggihalli were inspected. The Kallês'vara at Tiptur, which appears to be the oldest in the place, is a three-celled temple with Mallês'vara in the chief cell, Kallês'vara to the right and Mahalingêśvara to the left. In the *prākāra* or enclosure of the temple, which is a plain structure, are found E C. 12, Tiptur 61—64. The Kempamma temple is dedicated to the goddess Kempamma, also known as Tipatūramma, the guardian deity of the place. The *pūjārī* or officiating person of the temple is a fisherman; but it is worthy of note that he is not allowed to offer food to the goddess, this being done either by Brahmaus or Lingâyats. No animals are sacrificed to the goddess.

9. The Lakshminarasimha and Sômês'vara temples at Nuggihalli are in the Chalukyan style of architecture. The former, which was briefly described in paras 20 and 84 of my *Report* for 1909, deserves some more notice. It is a *trikūṭā-chūla* or three-celled temple with Kês'ava in the main cell, Lakshminarasimha in the left and Vêṇugôpāla in the right. The last figure, standing under a *honne* tree, is beautifully carved. It is similar to the figures at Kannambāḍi (last year's *Report*, para 13) and Sômanāthapur (*Report* for 1910, para 25). Around the top are represented the ten *avatāras* or incarnations of Vishṇu, while at the sides are sculptured figures of cows, cowherdesses, sages and gods. Though occupying a subsidiary cell, Lakshminarasimha is regarded as the chief deity. The same is the case at Jāvagal (*Report* for 1911, para 16). All the three cells have a *sukkanāsi* or vestibule. Though the temple is dedicated to Vishṇu, the niches at the sides of the *sukhanāsi* entrance of the main cell have figures of Gaṇapati and Mahishâsuramardini as at Jāvagal. The ceiling panels of the *navaranga* or middle hall, which are more than two feet deep, are all well executed. The central one, nearly three feet deep, is artistically carved and has on the flat under surface of the central pendant a figure of Brahmā. The *utsava-vigraha* or metallic image of Kêsava and its consorts are very handsome figures. There is also kept here the fine *utsava-vigraha* of the Kêsava temple at Hebbalalu, a village about two miles from Nuggihalli. These four images together with the seated metallic image of the goddess of the temple have labels on their pedestals which tell us that they were caused to be made by one Gôpāla who, according to local tradition, was one of the Pālegārs of the place. The ceiling panel in front of the *navaranga* entrance, which is also well executed, has a figure of Sūrya on the flat under surface of the central pendant. Additions in the Dravidian style, consisting of a *mukha-mantapa* or front hall and another hall on a lower level (*pātālāṅkana*), appear to have been subsequently made. On the outer walls, beginning from the bottom, are sculptured horizontally in succession these six friezes:—(1) elephants, (2) horsemen, (3) scroll-work, (4) Purāṇic scenes, chiefly from the Bhāgavata-purāṇa, (5) Vyālis or śārdūlas, and (6) swans. It is curious that the railed parapet, which is a noticeable feature in the temples of this style, is not found here. Above the row of swans runs the row of large images consisting mostly of the 24 *mūrtis* or forms of Vishṇu (last year's *Report*, para 93) and his 10 incarnations with, in most cases, labels giving their names. Altogether the number of large images is 112, of which 58 are male and the rest female. Outside the three cells there are three beautiful niches in the three directions with the figures of Chandikêśvara, Harihara and Sarasvati, though the temple is Vaishṇava. The position of the large images on the outer walls is as follows:—from the right side of the *navaranga* to the south niche 49, 29 male and 20 female; from the south niche to the west niche 8, 4 male and 4 female; and from the west niche to the north niche 8, 4 male and 4 female; and from the north niche to the left side of the *navaranga* 47, 21 male and 26 female. A few of the large figures worthy of note may be mentioned here:—Môhini, a nude female figure wearing sandals, mostly found in company with Dakshināmūrti, who is represented as wearing sandals and a long robe and holding a staff in the right hand and a disc called *chandrîke* in the left (see *Report* for 1911, para 19); a rocking cradle (Plate II, 4); Rati and Manmatha; dancing Gaṇapati; Garuḍa bearing on his shoulders Kaśyapa and Kadru; Varāha lifting up the earth; Balarāma with his attributes the plough and the pestle; Krishṇa trampling on the hood of the serpent Kāliya flanked by Nāgînis, on the bank of the Jamnā; Hayagrîva killing Sômake (Plate II); dancing Lakshmi (Plate III) and Sarasvati, each with 8 hands. The niches have small seated figures, three each on the side walls, with female chauri-bearers at the sides

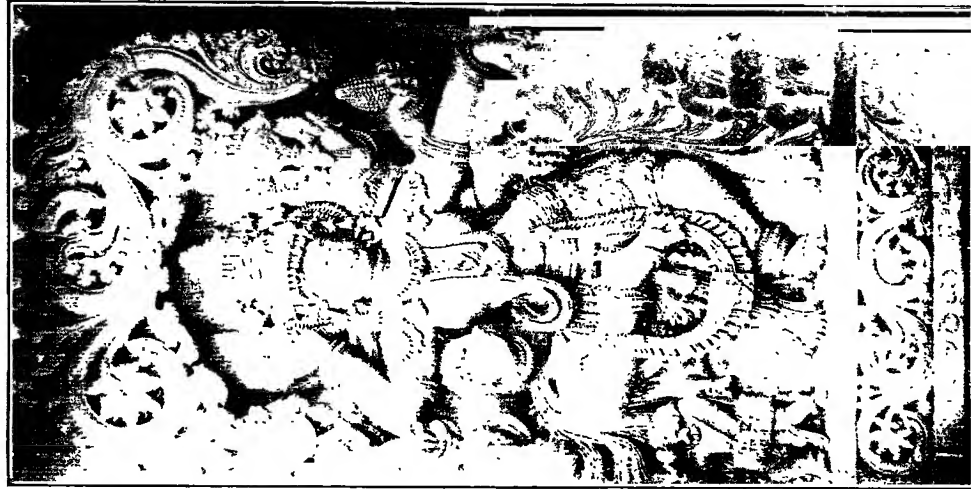




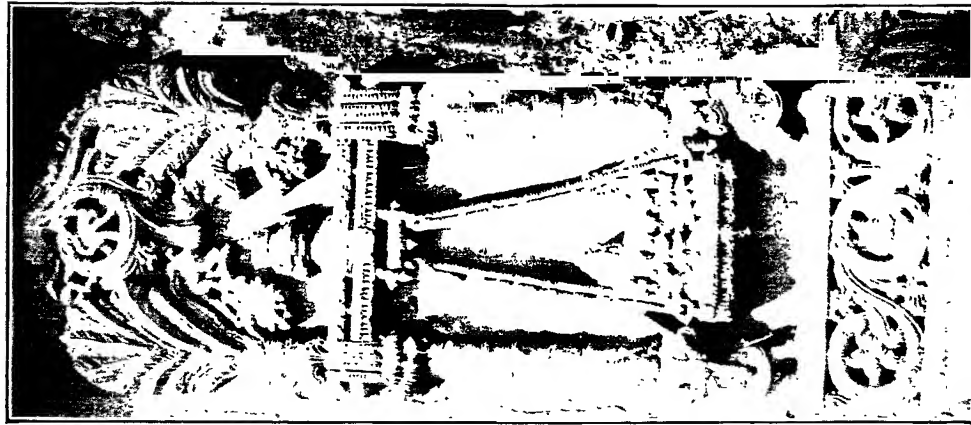
1. HAYAGRIVA



2. ARJUNA



3. LAKSHMI



4. CRADLE

SIGNED IMAGES IN LAKSHMINARASIMHA TEMPLE AT NUGGIBALLI ERECTED BY VALLIYANMA.



in front. The north niche has these six figures with labels—Gaṇapati, Hayagrīva, Sarasvatī, Bhūmī, Yōganārāyaṇa and Lakṣmī. The figures on the walls of the other niches bear no labels. Above the row of large figures comes a fine cornice with bead work; and above this, miniature turrets over single or double pilasters with figures on or between them, single and double pilasters alternating with each other. Above this again come the eaves surmounted by larger turrets with figures between. In the frieze of horsemen a few camels are also sculptured here and there. To the right of the west niche were discovered 2 inscriptions which tell us that the workmanship on the north side or left half of the temple was Mallitamma's. There are also labels below some of the figures on the north wall giving the same information, as similar labels on the south wall inform us that the sculptor here was Baichōja of Nandi (*Report* for 1909, para 20). The temple was thus mostly built and ornamented by these two eminent sculptors, whose period was about the middle of the 13th century, as we learn from an inscription in the temple itself (E C. 5, Channarayanaśvami 238) that the gods in it were set up in A. D. 1243 during the reign of the Hoysala king Somaśvara. Six of these signed images, three executed by Mallitamma and three by Baichōja, are figured on Plates II and III respectively.

10. The Somaśvara temple is also a fine structure with a good tower and perforated screens, but there are no carvings on the outer walls. The Hoysala crest in front of the tower and the name of the god may lead one to suppose that this temple was also built by or during the reign of the same Hoysala king, Somaśvara. The temple is going to ruin. A new inscription was found on the door-lintel of the Venkatarāmanāśvami temple. It tells us that the temple was caused to be built by the Nuggihalli chief Rāya; and the period of the record may be about A. D. 1500.

11. At Sravana Belgola a thorough survey was made of the town and its surroundings, as also of the larger and the smaller hills, Sravana Belgola temples, Vindhyaḡiri and Chandragiri. A few of the neighbouring villages were also inspected. This survey resulted

in the discovery of a good number of new lithic records. The temples, etc., at Sravana Belgola have been described by several writers. I shall here give a few more details not noticed before. To begin with the larger hill or Vindhyaḡiri. On both sides of the colossal image of Gommaṭa, a little to the front, are two chauri-bearers, about 6 feet high, beautifully carved and richly ornamented, the one to the

right being a male and the other a female (Plate IV, 2).  
Vindhyaḡiri They hold a fruit in the other hand. To the left of the

colossus is a circular stone basin called Lalitasarovara, the name being inscribed opposite to it on the anthill (Sravana Belgola No. 79), which receives the water used for bathing the image. When the basin is full, the excess water flows in a channel covered with slabs to a well in front of the image and from there is conducted beyond the temple enclosure to a cave near the entrance known as Guḷakāvajji-bāḡilu. There is a scale engraved near the left foot of Gommaṭa, measuring 3 feet 4 inches. It is divided into equal halves in the middle, where there is a mark resembling a flower. Some people told me that this measure, when multiplied by eighteen, gave the height of the image; but they could not give any satisfactory reason for multiplying by eighteen. Others said that the measure represented the length of a bow, but the length of a bow is supposed to be 3½ cubits and not 3 feet 4 inches. It has been supposed that Ariṭṭonemi was probably the name of the sculptor who made the colossus. There is no ground at all for this supposition, for the inscription (Sravana Belgola 25, on which this supposition is based clearly says that the guru Ariṭṭonemi caused something (we do not know what, the letters are gone here) to be made. He cannot therefore be the sculptor. Ariṭṭonemi is the Prakṛit form of the Sanskrit Arishtanemi, which is the name of one of the Jinās, namely, Neminātha. It also occurs as the name of several Jaina teachers in inscriptions of the 8th century and onwards. The *mandapa* or hall in front of Gommaṭa has 9 well-carved ceiling panels, 8 of them having figures of the *aṣṭa-dikpālaks* or regents of the eight directions in the centre surrounded by other figures, while the central panel has in the middle a fine figure of Indra holding a *kalasa* or pot for anointing Jina or Gommaṭa. The panels are artistically executed, and, considering the material used, namely, hard granite, the work redounds to the credit of the sculptors. From the inscription in the central panel it may be inferred

that the work is of the early part of the 12th century. The cloisters in the enclosure around Gommaṭa have these figures:—

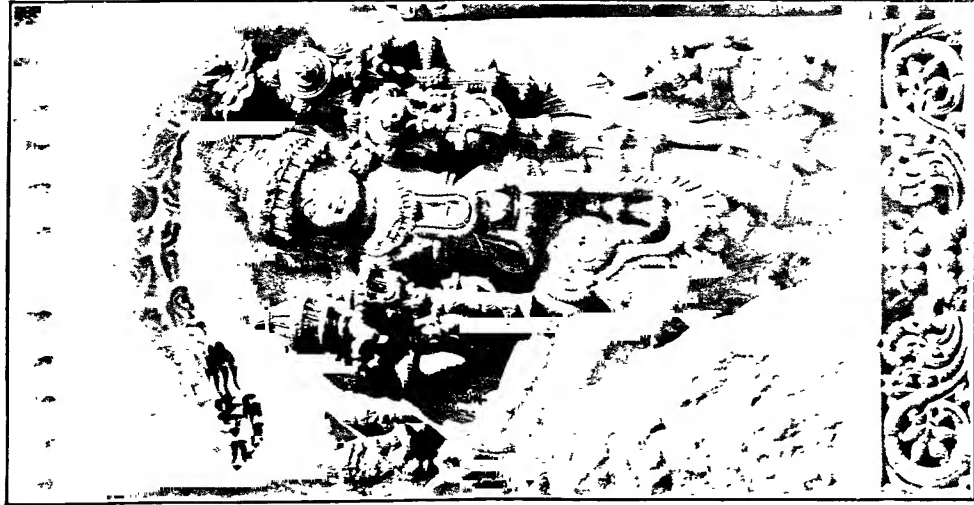
*East side.*—(1) Kūshmāṇḍini, a seated female figure, about 3 feet high, with a fruit in the left hand and a bunch of flowers in the right; (2) Chandranātha, a standing marble figure, about  $3\frac{1}{2}$  feet high; (3) Pārśvanātha, about 5 feet high, with a seven-hooded canopy and a serpent-coil behind; (4) S'āntinātha, about  $4\frac{1}{2}$  feet high, with a rude *prabhāvale* or glory; (5) Ri-habhanātha, about 5 feet high, with *prabhāvale*; (6) Nēminātha, about 5 feet high, with *prabhāvale*; (7) Ajitanātha, about  $4\frac{1}{2}$  feet high; (8) Vāsūpūjya, about  $4\frac{1}{2}$  feet high; (9) Vimala, about 4 feet high; (10) Anantanātha, about 4 feet high; (11) Nami, about 4 feet high; (12) S'ambhava, about 4 feet high; (13) Supārśva, about 4 feet high, similar to (3) but with a canopy of 5 hoods; (14) Pārśvanātha, about 6 feet high, similar to (3).

*South side.*—(15) S'ambhava, about  $4\frac{1}{2}$  feet high; (16) S'itāla, about 4 feet high; (17) Abhinandana, about 4 feet high; (18) Chandraprabha, about 4 feet high; (19) Pushpadanta, about 4 feet high; (20) Munisuvrata, about 4 feet high; (21) S'rēyāmsa, about 4 feet high; (22) ? Vimala, about 4 feet high; (23) Kanthu, seated, about 3 feet high, with no *prabhāvale*; (24) I harmanātha, about 4 feet high; (25) Nēminātha, about 4 feet high; (26) Abhinandana, about 4 feet high; (27) S'āntinātha, about 4 feet high; (28) Ara, about 5 feet high, with no *prabhāvale*; (29) Mallinātha, about 5 feet high, with no *prabhāvale*; (30) Munisuvrata, about 5 feet high, with no *prabhāvale*.

*West side.*—(31) Pārśvanātha, similar to (14); (32) S'itāla, about 4 feet high; (33) Pushpadanta, about 4 feet high; (34) Pārśvanātha, about 4 feet high, but with a serpent canopy and coil as in (3); (35) Sumati, about 4 feet high; (36) Vardhamāna, about 4 feet high; (37) S'āntinātha, about 4 feet high; (38) Mallinātha, about 4 feet high; (39) Kūshmāṇḍini, a seated female figure as (1), about  $1\frac{1}{2}$  feet high, holding a fruit in the left hand and resting the right on the head of a child; (40) Bāhubali, about 6 feet high and (41) Chandraprabha, a seated marble figure, about 3 feet high.

The *dravapālakas* at the sides of the entrance to the enclosure are nearly six feet high. Opposite to Gommaṭa is a figure of Brahma, seated in a small *manṭapa*, about 6 feet above the ground level, outside the enclosure. Below this *manṭapa* stands the figure of Guḷakāyajji, wrongly styled Yakshi Dēvati and Kūshmāṇḍini by Mr. Rice. His mistake arose from transferring the inscription (Sravana Belgola 104) on the pedestal of Kūshmāṇḍini, the first figure on the east side of the enclosure, to the pedestal of this figure, which has no inscription at all. Kūshmāṇḍini is called Yaksha-dēvate in that inscription. A modern inscription was found on a bell in front of Gommaṭa.

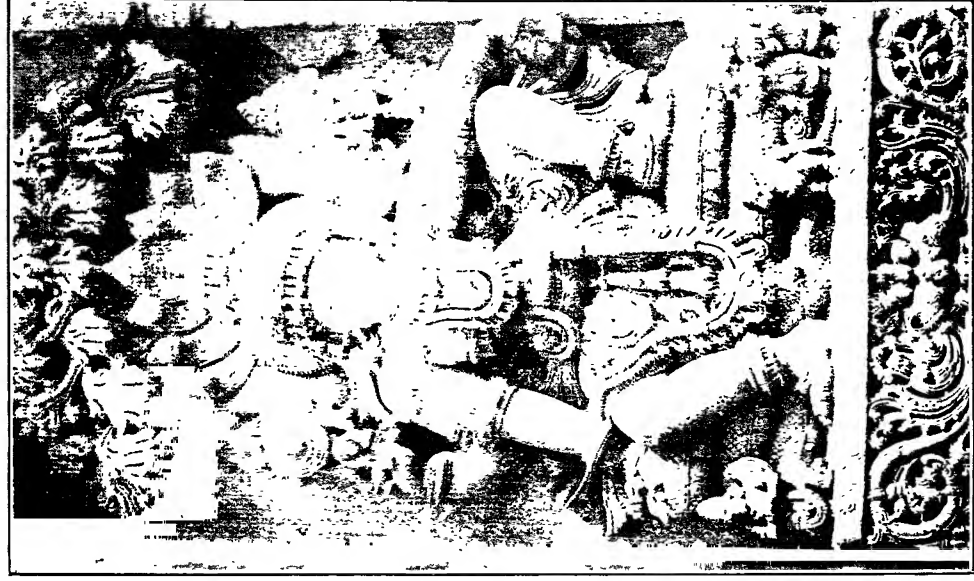
The other temples on this hill may briefly be noticed. The small shrine styled Siddhara-basti has a seated figure of a Siddha, about 3 feet high. The Odegal-basti lower down is also known as Trikaṭa-basti by reason of its having three cells. This temple is a fine structure, though with a plain exterior. It stands on a lofty terrace with a high flight of steps leading up to it. It is called Odegal-basti because of the stone props used for strengthening the walls. The chief cell contains a fine figure of A'dinātha with a well carved *prabhāvale* flanked by male chauri-bearers; the left cell, a figure of Nēminātha, and the right, a figure of S'āntinātha. All the three figures are seated. The Chaturvinśati-basti is a small shrine consisting of a *garbha-grīha* or adytum, a *sukhanāsi* or vestibule and a porch. The object of worship is a slab, about  $2\frac{1}{2}$  feet high, on which the figures of the 24 Tirthankaras are sculptured. Three figures stand in a line below and above them in the shape of a *prabhāvale*, we have small seated figures. Channanana-basti, which consists of a *garbha-grīha*, a porch and a veranda, has a seated figure of Chandranātha, about  $2\frac{1}{2}$  feet high. This temple appears to have been built in about A. D. 1673 (see *Report* for 1909, para 1' 6). On two pillars of the veranda are carved facing each other, a male and a female figure with folded hands. These may represent Channanāna, the builder of the temple, and his wife. On both sides of the entrance known as Akhaṇḍa-bāgilu are two small shrines, the right one containing a figure of Bāhubali and the left, a figure of his brother Bharata. Here we have a big boulder called Siddhara guṇḍu, on which are incised several inscriptions, the top portion being sculptured with rows of seated figures representing Jaina gurus. Some of the figures have labels below giving their names. To the right of the entrance known as



J. TRIVIKRAMA



2. KRISHNA



3. PARAVASUDEVA

SIGNED IMAGES IN LAKSHMINARASIMHA TEMPLE AT NUGGIVALLI EXECUTED BY BALHODA OF NANDI.



Gullakâyajji-bâgîlu is sculptured on a rock a seated female figure, about a foot high, with folded hands. People have taken this figure to represent Gullakâyajji and named the entrance after her. But an inscription found below the figure tells us that the figure represents a setti's daughter who died there. It is very improbable that this figure with folded hands in an obscure part of the hill represents Gullakâyajji as people suppose, she being conspicuously represented by the figure standing opposite to Gommata, holding a *gulla-kâgi* in the hands. The Brahmadêva shrine at the foot of the hill has a shapeless flat stone daubed with vermillion, which people call Brahma or Jâruguppe Appa. The upper story of this shrine has a figure of Pârśvanâtha. Two more inscriptions were discovered on the hill, one near Channanpûana-basti and one to the right of the first *tîrûnagumba* or gateway up the hill.

12. On the smaller hill or Chandragiri the shrines in the west of the temple area are (1) S'ântîśvara-basti, (2) Supârśva-basti and (3) Chandraprabha-basti. The image in (1) is about 11 feet high; that in (2) is a seated figure, about 3 feet high,

with a seven-hooded canopy and chauri-bearers at the sides; and the image in (3) is also a seated figure, about 3 feet high. In the *sukhanûsi* of (3) are figures of Yaksha and Yakshi, the pedestal of the latter having the emblem of a lion with two riders seated one behind the other. Between (1) and (2) we have a building now used as a kitchen and a statue, about 9 feet high, said to represent Bharata, brother of Bâhubali or Gommata. This statue appears to have been left in an unfinished condition, being complete only to the knees. The inscription (S'rayana Belgola 25) mentioning the guru Arîṣṇonēmi is engraved at a distance of a few feet from the statue; but, as has been stated in the previous para, Arîṣṇonēmi was not the sculptor, nor can we be sure that the statue was the thing caused to be made by him. Of the shrines in the middle portion of the temple area, (4) Pârśvanâtha-basti is a pretty large structure with some architectural merit. The doorways are lofty and the *nartanagaṭṭa*, which is supported by 4 lofty pillars, has verandas at the sides. The image of Pârśvanâtha, about 15 feet high, with a seven-hooded canopy is the tallest on the hill. An elegant *mânastambha* or pillar stands in front of the temple. Mânastambhas have a pavilion at the top containing Jina figures facing the four directions, while Brahmadêva pillars have a seated figure of Brahma at the top. With regard to the two temples (5) Kattale-basti and (6) Chandragupta-basti, it has to be mentioned here that what Mr. Rice has taken to be Chandragupta-basti is, according to the statement of the old people of the place, Kattale-basti, and *vice versa*. It is more likely that they are right. (5) Kattale-basti then has 3 cells in a line with a narrow veranda in front. The middle cell has a figure of Pârśvanâtha, the one to the right, a figure of Padmâvati, and the one to the left a figure of Kûshmânḍîni. In the veranda we have Dharapēndra-Yaksha to the right and Sarvâbha-Yaksha to the left. All the figures are seated. Opposite to the middle cell stands in the hall a figure of Kshêtrapâla on an inscribed pedestal. (6) Chandragupta-basti is a large structure, containing an image of A'dinâtha, about 6 feet high, flanked by male chauri-bearers. This temple is said to have been renovated about 60 years ago by Lēvirammannî and Kempammannî of the Mysore royal family. (7) S'âsana-basti has also a figure of A'dinâtha, about 5 feet high, with male chauri-bearers at the sides. In the *sukhanûsi* we have figures of Yaksha and Yakshi. (8) Châmunḍarâya-basti is a large structure with an upper storey. It was built by Châmunḍa-Râya, who set up the colossus on the larger hill, and is the most ornate of the temples here. It has a figure of Nēminâtha, about 5 feet high, flanked by male chauri-bearers, and figures of Yaksha and Yakshi at the sides of the *garbhagṛîha*. The upper storey has a figure of Pârśvanâtha, about 3 feet high. Among the shrines in the east of the temple area, (9) Erâḍukaṭṭe-basti, so called on account of the two stairs in the east and west, has a figure of A'dinâtha, about 5 feet high with *prabhâraṭṭe*, flanked by male chauri-bearers, and figures of Yaksha and Yakshi in the *sukhanûsi*. (10) Gandhavarâṇa-basti has an image of Nēminâtha, similar to the one in (9), with figures of Yaksha and Yakshi in the *sukhanûsi*. (11) Têrina-basti, so called on account of the car-like structure (*manḍara*) in front, contains an image of Bâhubali or Gommata, about 5 feet high. (12) S'ântinâtha-basti stands on a high terrace like the Odegal-basti on the larger hill and has an ornamental mortar tower. The *sukhanûsi* has figures of Yaksha and Yakshi. (13) Majjigannana-basti has on the outer walls a row of flowers in panels and inside a figure of Anantanâtha, about 3½ feet high. The

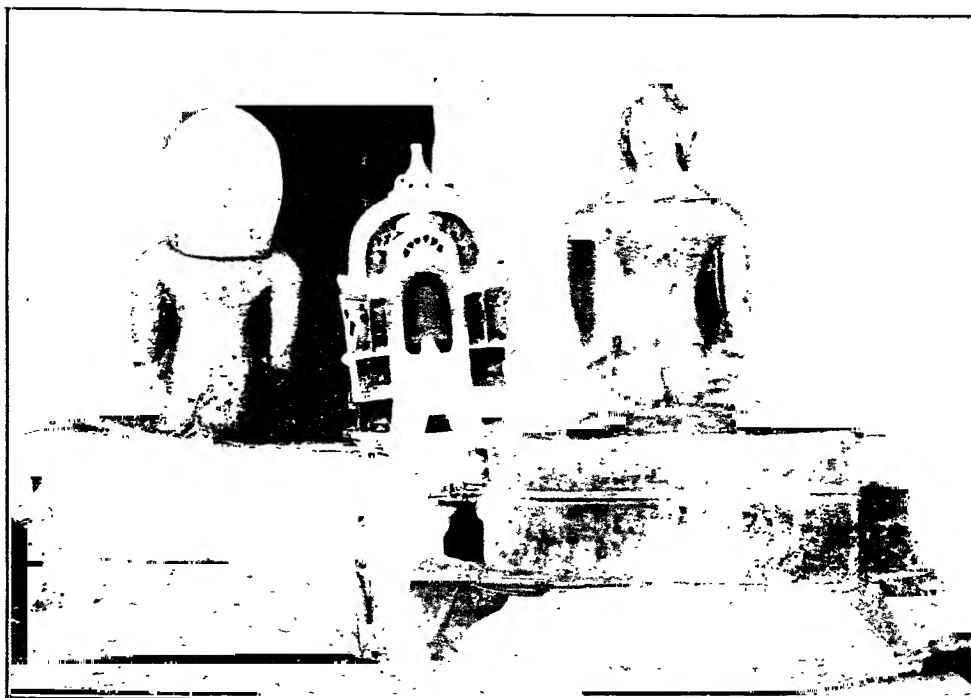


Kûge-Brahmadêva pillar had 8 elephants supporting its pedestal in the 8 directions, but there are only a few now left.

13. A number of short inscriptions, not copied before, was found in the temple area. To the north of the enclosure, on the rock in front of the Brahmadeva shrine were found several short inscriptions, consisting mostly of the names of visitors. This rock has figures of Jinas, elephants, ornamental pillars, etc., carved on it. In a few cases the names of those who carved them are also given. Near the pond known as Kauchina-lone was found an epigraph which tells us that three boulders were brought to the place by order of some Kadamba (king). Two of them are still there, but the third is broken to pieces. Another record in front of the entrance to the temple enclosure says that the pond there is Jina's. But the most important discovery was near a pond known as Lakki-lone, situated to the east of the temple enclosure. This portion of the hill had not at all been explored before. One Buj-jaiya of S'ravana Belgôla took me to the pond and showed me an inscription on the sloping rock to the west. A thorough examination of the rock, however, revealed the existence of 30 new records incised in characters of about the 9th and 10th centuries. They mostly record the names of visitors to the place, some of the visitors being Jainâ gurus, poets, officers and other high personages. One of them is a verse in the *kanda* metre, the others being in prose, some consisting of only one word giving the name of the visitor. It is very desirable that this rock should be conserved. No blasting for stone should be permitted here, as otherwise these ancient records will be lost to the world. It is worthy of notice that there is not a single epitaph among these records. According to tradition the *mânustambha* in front of Pârśvanâtha-basti and the temple enclosure were erected by two residents of the village during the reign of Chikka-Dêva-Râja-Oḍeyar (1672-1704).

14. The temples in the town itself may now be briefly noticed. The Bhaṇḍâri-basti is the largest temple at S'ravana Belgôla. It is built in the Dravidian style with a lofty *mânustambha* in front and belongs to the middle of the 12th century. A veranda runs round the main building, as also a stone railing. The doorway

The town, of the inner entrance is well executed with figures of animals, etc. The slabs used for paving the front portion of the temple and the veranda are gigantic in size, being 10 feet by 7 feet, 12 feet by 6 feet and so on and more than 9 inches deep. It would be interesting to know how these were got to their places. In the *garbhagrîha* stand in a line figures of the 24 Tirthankaras, each being about 3 feet high. Mangâyi-basti is a plain structure with a standing figure, about 4½ feet high, of S'antinâtha. There are two chauri-bearers, about 5 feet high, at the sides of the *sukhanâsi* entrance and two well-carved elephants in front of the temple. Nagara-Jinâlaya, which is a small plain building, has a standing figure, about 2½ feet high with *prabhâcay* or glory, of A'dinâtha. In a cell to the left in the *nararanga* stands a figure, about 2 feet high, of Brahma-lêva with two hands, the left hand holding a fruit and the right something that looks like a whip. The figure wears sandals and has the emblem of a horse on the pedestal. Akkana-basti is a fine structure in the Chalukyan style, consisting of a *garbhagrîha*, a *sukhanâsi*, a *nararanga* and a porch. The tower resembles that of the Kêdârêśvara temple at Belgâmi in having a row of figures from the bottom to the top only in the four directions. The outer walls have here and there fine pilasters and miniature turrets. The porch has a parapet or *jayuti* with a frieze of flowers between pilasters in the middle. The *garbhagrîha*, with a well carved doorway, has a standing figure, about 5 feet high, of Pârśvanâtha, sheltered by the seven hoods of a serpent. In the *sukhanâsi*, facing each other, are fine seated figures of Dharaṇêndra and Padmâvati, the usual Yaksha and Yakshi of Pârśvanâtha. They are about 3½ feet high and are canopied by the five hoods of a serpent. The *sukhanâsi* doorway has ordinary perforated screens at the sides. The *nararanga* has 4 beautiful pillars ornamented with bead work and 9 well executed ceiling panels which are nearly 2 feet deep. The pillars are polished and have a black shining surface like those of the Pârśvanâtha temple at Bastihalli near Halebid. The porch has also a fine ceiling panel. This temple was erected in the last quarter of the 12th century. In the west of the *prâkâra* of Akkana-basti is situated the Siddhânta-basti, so called because it once contained all the books bearing on the Jainâ *siddhânta*. It has a marble Chaturvimśati-tîrthakara image, about 3 feet high, with Pârśvanâtha standing in the middle and the other Jinas seated



1. INSCRIBED JINA FIGURES AT SRAVANA BELGOTA



2. FEMALE CHAURI-BEARER TO THE LEFT OF GOMMATESVARA AT SRAVANA BELGOLA



3. FEMALE FIGURE IN SANTINATHA-BASTI AT JINANATHAPURA



around (see Plate IV, 2). Dānaśāle, another structure situated near the entrance to Akkana-basti, contains a Pancha-paramēshthi image, about 3 feet high, the central figure being larger than the two side figures which stand one over the other. The *Pancha-paramēshthīs* are (1) the Jinas, (2) Siddhas, (3) A'chāryas, (4) Upādhyāyas and (5) Śādhus. (See Plate I, b). There is a solitary P'vara temple at S'ravana Belgola situated near Akkana-basti. It is a small structure, the *garbhagriha* only being built of stone with a mortar tower over it.

15. The Jaina maṭha was visited. It is a pretty building with an open courtyard in the middle. There are 3 cells standing in a line and facing west which contain the images that are daily worshipped. In the middle cell the chief image is

Jaina maṭha.

Chandranātha, though there are many other brass and marble figures kept in rows. The right cell has amidst other figures an image of Nēminātha in an artistically executed brass *manḍāsana* or pavilion, while the left cell has two metallic figures, one seated above the other, the upper one being Sarasvati and the lower, Jvālāmālīni. The walls of the maṭha are decorated with paintings illustrating mostly the lives of some Jinas and Jaina kings. The panel to the right of the middle cell represents the Dasara in Mysore with Kṛṣṇa-Raja-Odeyar III seated on the throne, while the one to the left, which has 3 rows, has figures of the Pancha-paramēshthīs (see last para) at the top, figures of Nēminātha with his Yaksha and Yakshi in the middle, and a figure of the svāmi of the maṭha at the bottom represented as expounding religion to his disciples. On the north wall is pictured Parśvanātha's *śaṅkhasaṅgā* with a big circle containing curious representations; and the south wall, to the right of the svāmi's room, has portrayed on it scenes from the life of the emperor Bharata. Two panels to the left of the same room and two more on the west wall depict scenes from the life of Nāgākumāra. The forest scene in one of the panels on the west wall is particularly good. Three new inscriptions in Tamil and Grantha characters were discovered on three brass images of the maṭha. Inscriptions were also found on three metallic images in the possession of Pandit Dorbali Sastri, Gurugate Chandraiya and his brother (Plate IV, 11). Further discoveries in the town were 3 epigraphs near Channappa's pond and 2 on the rock at the back of Bhaṇḍāri-basti.

16. While at Sravana Belgola I inspected the libraries of Pandit Dorbali Sastri and one Siddappa. The Pandit has a splendid collection of palm-leaf and paper manuscripts bearing mostly on Jaina literature. The care he is bestowing upon them is very creditable to him indeed. Every palm leaf manuscript is carefully tied up in a silk or lace cloth. A few of them are more than 3 feet long and 6 inches or more in breadth. Many of the works are not printed. Several of them are not found even in the library of the maṭha. Only a few manuscripts were examined, as I could not spare much time for this work. I had, however, a copy made of the Pandit's catalogue to study at leisure. The number of works noted in the catalogue is nearly 500. Siddappa's library contains only a few Kannada works, about 30 in number. A few of these were examined and a list made of the manuscripts.

Manuscripts.

17. The villages that were inspected in the neighbourhood of Sravana Belgola were Jinanāthapura, Hale Belgola and Aghalaya, the last belonging to Krishnarajapete Taluk. Jinanāthapura is situated at a distance of about a mile to the north of Sravana Belgola. The Śāntinātha-basti at this village was briefly noticed in para 25 of my *Report* for 1909. It is a good specimen of Chalukyan architecture, consisting of a *garbhagriha*, a *śukhanāsi* and a *nararanga*. Śāntinātha is a fine figure, about  $5\frac{1}{2}$  feet high with *prabhāvale*, flanked by male chauri-bearers. The *nararanga* has 4 elegantly carved pillars adorned with bead work, one of them being in an unfinished condition, and 9 good ceiling panels about  $1\frac{1}{2}$  feet deep. There are also 2 well executed niches, facing each other, which are now empty. The outer walls have a row of large images, some in an unfinished state, surmounted by beautiful turrets and scrolls (Plate V). The images consist of Jinas, Yakshas, Yakshīs, Brahma, Sarasvati, Maṇmatha, Mōhini, drummers, musicians, dancers, etc. The number of female figures is 40. One of them is shown on Plate IV. There are also niches outside corresponding to the inner ones. The south wall being a little out of plumb, stone props have been used to strengthen it. This is the only *basti* that I

Jinanathapura temple.

have seen with so much ornamentation on the outer walls. It was built at the close of the 12th century. The Aregal-basti in the east of the village has a fine seated marble figure of Pârśvanâtha, about 5 feet high with *prabhâvule*, canopied by an eleven-hooded serpent. At the sides of the open *sukhanâsi* are well carved seated figures, about 2½ feet high, of Dharaṇendra and Padmâvati. The temple is very neatly kept. The marble figure was, I am told, presented to the temple by a local man about 15 years ago, the original image having suffered mutilation. The latter, a standing figure, is now lying in the bed of the tank close by, its *mukhede* or triple umbrella being kept near the inscription stone to the right of the temple. As usual, the temple has good brass figures representing Chaturvim'ati-tirthakaras or the 24 Jinas, Pancha-paramêślthiis, Nandiśvara, Navadêvatâh, etc. The Nava-dêvatâh or nine deities are the Pancha-paramêślthiis, (6) Jina-dharma or Jaina religion or law, (7) Jinâgama or Jaina scriptures, (8) Chaitya or a Jina, and (9) Chaityâlaya or a Jaina temple, (6) being represented by a tree, (7) by a *tharapakôlu* or stool for keeping the book in reading, (8) by a Jina figure and (9) by a *mantapa* (see Plate I. a). At Hale-Belgola there is a ruined Jaina temple in the Chalukyan style.

Hale-Belgola temple.

The *garbhagriha* has a standing Jina figure, about 2½ feet high. Against the wall of the open *sukhanâsi* leans a mutilated standing figure of Pârśvanâtha, about 5 feet high, with a seven-hooded canopy and a serpent-coil behind. The central ceiling of the *navaranga*, which is beautifully carved, has figures of the *ashṭadikpâlakas* or regents of the eight directions, seated on their vehicles with their wives, the middle panel being occupied by a standing figure of Pârśvanâtha with a five-hooded canopy, holding a bow in the left hand and what looks like a conch-shell in the right. There are also two well-carved chauri-bearers, about 5 feet high, lying mutilated in the *navaranga* together with a seated Jina figure, about 3 feet high, with the head gone. The outer doorway shows pretty good work. The outer walls have here and there pilasters and niches. The plinth is supported by elephants at the corners and other places. The Kêśava and Iśvara temples at the place are small structures built of brick. The former has a figure of Kêśava, about 4 feet high, and 12 figures of A'lvârs or S'rivaishṇava saints, while the latter has a linga behind which stands a figure of Viṣṇu, about 3½ feet high. The village must have had several more temples at one time as indicated by the outlet of the tank close by which is mostly built of the architectural members of temples, such as beams, pillars, capitals, etc. There is also a Jina figure near a pond in the middle of the village with the head of the headless image in the ruined basti lying at its side.

18. The temples at Aghalaya, Krishnarajapete Taluk, were inspected. The

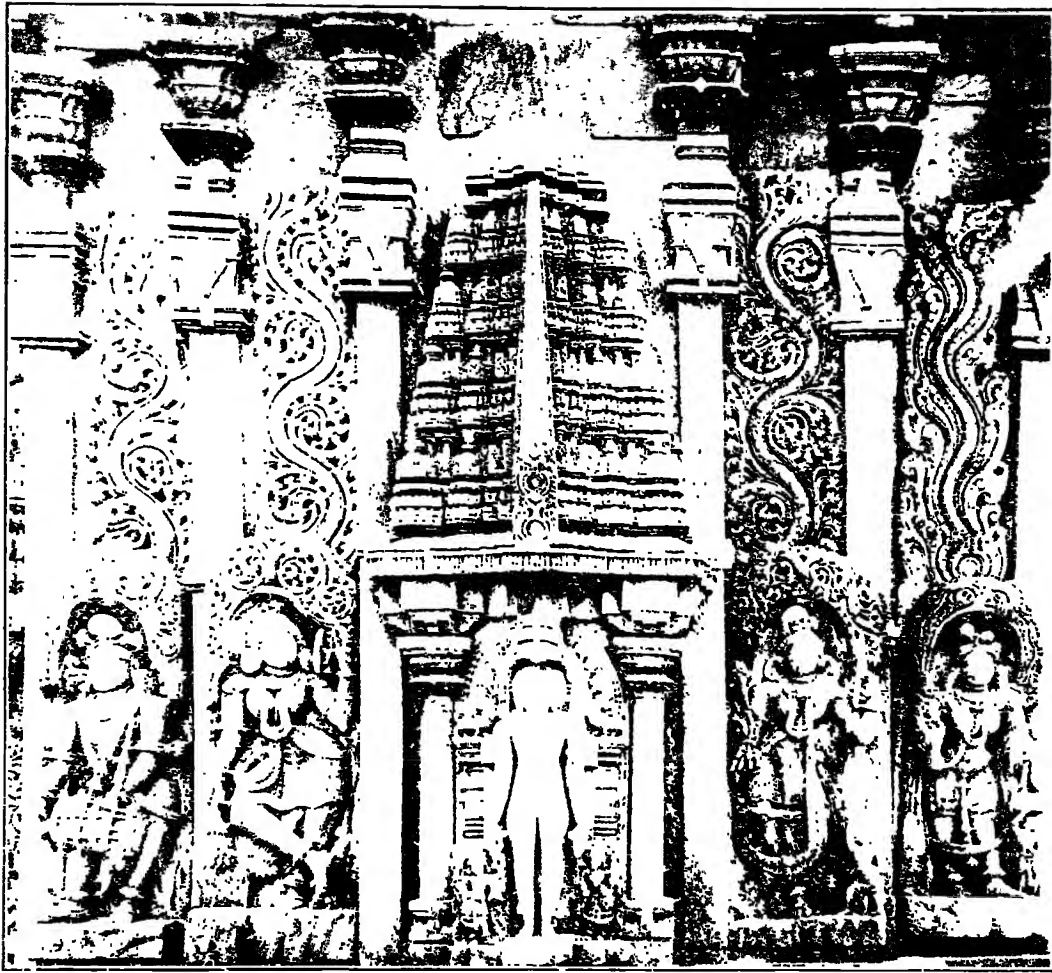
Aghalaya temples.

Mallêśvara temple is an old structure of some architectural merit, recently renovated. It is rectangular, about 50' by 25', having 3 cells standing in a line at some interval from each other. Each cell has a linga with a Nandi in front and niches at the sides of the *sukhanâsi* entrance, the right one having a figure of Gaṇapati and the left, a figure of Mahishâ-uramardini. The *sukhanâsi* doorways are well executed. The front *mantapa*, consisting of 30 *aukanas*, has narrow verandas at the inner sides of the outer entrance. Between the south and the middle cells is a niche containing a figure of Umâmahêśvara. Adjoining the south wall are figures of Sûrya, Sarasvati and Saptamâtrikâh, and adjoining the north wall figures of Sûrya with a seven-hooded canopy, Sarasvati and Viṣṇu. All the figures are pretty well carved and are about 3 feet high. The images of Sûrya are, as usual, flanked by figures bearing bows. In front of the temple is lying a Chaturvim'ati-tirthakara figure which is said to have been unearthed some time back. The Honnâdêvi temple is a small mud structure, though the goddess in it is a fine four-handed figure, about 4 feet high. The image is said to have been brought from Heragu near Hassan. The attribute in the right upper hand is a conch; in the left upper, a mace; and in the left lower, what looks like an *olale* or bivalve shell used for feeding children. The attribute in the right lower hand is broken. At the right side of the goddess is a coiled serpent, and at the left, a head. The pedestal bears the emblem of a lion. Two inscriptions were discovered at the village, 1 in the Bhairava temple and 1 in a field to the west.

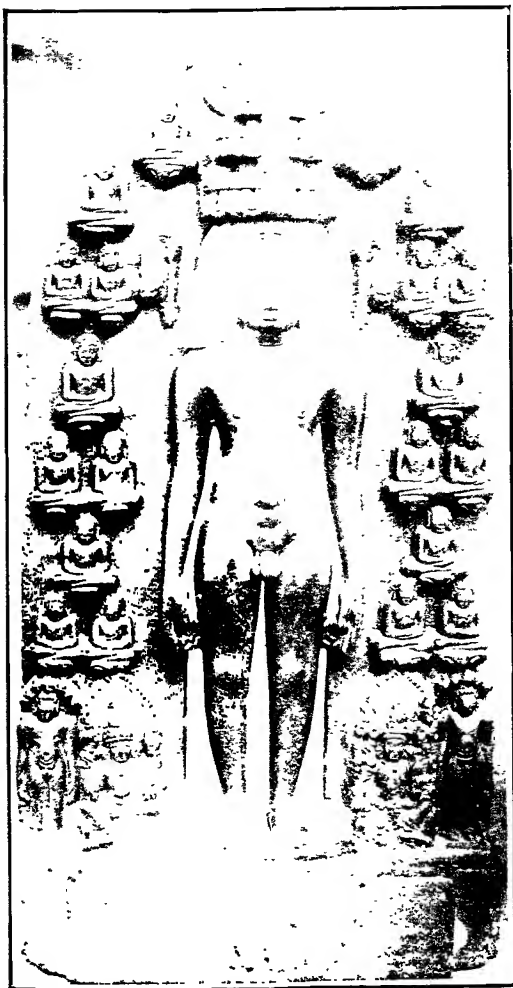
19. From Sravana Belgola I went to Channarâyapaṭṇa, inspecting on the way Janivâra, where a new inscription was discovered.

Channarâyapaṭṇa temples.

The temples at Channarâyapaṭṇa were examined. The



1. WEST VIEW OF SANTINATHA-BASTI AT JINANATHAPURA



2. INSCRIBED JINA FIGURE AT SALIGRAMA





Kêśava temple is in the Chalukyan style, though the additions made to it in front give it the appearance of a structure in the Dravidian style. Kêśava is a good figure, about 5 feet high. The *sukhanâsi* has a well-carved ceiling panel. To the right of the *sukhanâsi* entrance is a good figure, about 5 feet long, of Ranganâtha with S'ridêvi and Bhûdêvi at the feet, and to the left a figure of Kâliya-mardana or Krishna trampling on the serpent Kâliya, about 4 feet high. The image of Ranganâtha is said to have been brought from a ruined shrine at the entrance to the fort. The *nacuranga* has 9 well-carved ceiling panels about 2 feet deep. The outer walls have no sculptures, but only a few pilasters here and there. The tower is covered with plaster. Two inscriptions were found in the temple, one on a vehicle and the other near the Garudagamba or pillar with a figure of Garuda sculptured on it. EC, 5, Channarâyapaṭṇa 154 is on two different beams built into the front portion of this temple. The beams evidently belonged to some Jaina temple. The first 37 lines of the above inscription are on one beam. They appear to have no connection with the succeeding lines which are incised on the other beam. The characters of the epigraph appear to be of the 10th century. The Chandrasêkhara temple is a plain structure. It has, instead of the usual linga, a fine figure, about 6 feet high with *prabhâcâṭe*, of S'iva with four hands, the right upper holding an axe, the left upper, the antelope, the right lower and the left lower being respectively in the *abhaya* (or fear-removing) and *varada* (or boon-conferring) attitudes. The *utsava-vigraha*, kept in the *sukhanâsi*, is flanked on the right side by Gaṇapati and on the left by Pârvatî. There is also a stone figure of Gaṇapati in the *sukhanâsi*. At the sides of the *sukhanâsi* entrance we have, in place of the usual *dvârapâkṣas*, two figures, about 5 feet high, with folded hands. The *nacuranga* has two cells, the right cell containing a figure of Siva with four hands, the upper hands holding a trident and a drum and the lower ones hanging down; and the left cell, a two-handed figure, about 5 feet high, of Pârvatî, the right hand holding a lotus and the left hand hanging down. There are also in the *nacuranga*, facing each other, figures of Viṣṇu and Virabhadra. The attributes of the latter are a bow, an arrow, a sword and a shield. Below the shield is sculptured a head and at the right side stands as usual a figure of Dakṣha with folded hands. On the veranda of the Gaṇapati temple to the east of the fort gate is kept a seated male figure with a discus sculptured to its right. It has two hands, the right hand having the forefinger raised like that of Viṣṇvakṣêṇa in Viṣṇu temples. But Viṣṇvakṣêṇa is always represented with four hands. The figure probably represents Chandikâśvara, though the discus casts a doubt on this identification. In the ruined Bommêlêva temple near the tank are two figures, a male and a female, in one panel about 2 feet high. They wear sandals and are richly ornamented. It is not clear whom these represent. The same is the case with two more male figures carved on a panel standing opposite the entrance. One of them has three heads and holds in the right hand what looks like a whip, the left hand being stretched behind the neck of the other figure. The latter holds in the left hand what looks like a book or a bivalve shell and stretches the other hand behind the back of the other. Under a pipal tree near the outlet of the tank were found good figures of Vâmana and Subrahmaṇya, the latter seated on a peacock with three faces in front. The Olagaramma temple has in front of it a lofty *Varaṅgamba* or gateway with carvings and an inscription below. On another small gateway known as *chintâlabamba* in front of the Basavanna temple a new inscription was discovered.

20. The place next visited was Holê-Narsipur. The Lakshminarasimha temple here is Chalukyan in style, though the front portion is Dravidian with a good *gôpura*. It is a *trikûṭa-chala* or three-celled temple, with a figure of Nambinârâyana (see para 21, last year's *Report*) in the cell opposite the entrance, a figure of Lakshminarasimha in the north cell and a figure of Gôpâla in the south. All the three figures are well carved. As in the Lakshminarasimha temple at Nuggihalli (para 9 above), all the cells have a *sukhanâsi* and Lakshminarasimha, though occupying a side cell, is the chief deity. But the outer walls are not ornamented with figures as there; they have only pilasters at intervals. In the *sukhanâsi* of the middle cell are kept metallic figures of Râma, Lakshmaṇa and Sitâ, which belong to the ruined Raghupati temple. To the left of the *sukhanâsi* entrance of the same cell is a figure of Viṣṇvakṣêṇa and to the right, a figure of Gaṇapati. To the right of the latter again is a figure of Mahishâsuramardini, near which stands with folded hands a

statue, about  $2\frac{1}{2}$  feet high, of Venkaṭapa, one of the Pāḷegārs of the place. The *navaranga* has 3 entrances. Only the central ceiling panel is carved, the others being plain. The Garuḍagamba stands to the south-east instead of, as usual, to the east. In the *prākāra* or enclosure are shrines of the goddess of the temple, known as Prasannakamalā, a fine seated figure, of A'ṇḍāl or Gôḍādēvi, of the A'lvārs or S'rivaishṇava saints, of Rāmānujāchārya, of Chakrattālvār, Kūrattālvān, Mudaliyāṇḍān, Vēdāntadēśika and Periya-Jīyar. Chakrattālvār is a representation of the discus of Viṣṇu. Kūrattālvān and Mudaliyāṇḍān were the immediate disciples of Rāmānujāchārya. Vēdāntadēśika and Periya-Jīyar were great S'rivaishṇava teachers and authors, who flourished in the 13th and 14th centuries. A pillar in what is known as *Koṭāra-maṇṭapa* in the *prākāra* has a figure of Lakshmappa-Nāyaka, a Pāḷegār of the place, with a label above it. There is likewise a figure of Kichchaya-Nāyaka, the bearer of the betel-bag of Rangappa-Nāyaka, another Pāḷegār, to the right of the *navaranga* entrance, also with a label above it. The god Lakshminarasimha is said to have been worshipped by Vasishṭha. Several new inscriptions were copied in the temple: one on the pedestal of the portrait statue of Venkaṭapa, two on the floor of the *navaranga*, one on the *sukhanāsi* doorway of the Lakshminarasimha cell, one on the inner wall to the left of the *navaranga* entrance and one above the figure of Kichchaya-Nāyaka. Other discoveries in the *prākāra* were—3 inscriptions on the inner sides of the jambs of the doorway, one on the doorstep and one on a pillar of the *maṇṭapa* in front, of the Rāmānujāchārya shrine: one near the north outer wall of the A'ṇḍāl shrine; three on a pillar of the Koṭāra-maṇṭapa; ten in the form of labels on the pedestals of the figures of A'lvārs: one to the left of the entrance known as *Scargada-biḡilu* (or heavenly entrance) and one on the wall above it. The inscribed jambs referred to above must have once belonged to a Jain temple.

The Paṭṭābhirāma temple is a plain building. In the *prākāra* are cells containing figures of Lakshminarasimha, Rāmānujāchārya, Kāliyāmardana, Sītā, Gaṇapati and Rāmabrahmānanda. The last was a great devotee of Rāma, who set up the god of the temple in about A. D. 1692 (see EC, 5, Arkalgûḍ 199). The *garbhagriha* has a seated figure of Rāma with two hands, the left hand holding a flower with stalk between the thumb and the forefinger, flanked by standing figures of Lakshmaṇa and Sītā. In the *sukhanāsi* there are figures of Bharata, Sātrughna and Vishvaksēna. In a cell in the *navaranga* is the *utsava-vigraha* of Rāma with four hands, the upper ones holding a discus and a conch and the lower ones, a bow and an arrow—flanked by Lakshmaṇa and Sītā, Hanumān standing in front. The image of Rāma with four hands is a speciality here. It is stated that as Krishna, when born, appeared with four hands to Dēvaki, Rāma also appeared with four hands to Kausalyā; and that this form of Rāma is represented here as revealed in a dream to the devotee Rāmabrahmānanda. In the *navaranga* of the Nilakanṭhēśvara temple the images of Gaṇapati and Subrahmaṇya are both flanked by figures of Viṣṇu. An inscription was found on the *dhvajastambha* or flagstaff and two more on the vessels, of this temple. The O'ṅkārēśvara temple is said to have once been the Darbār-hall of the Pāḷegār Narasimha-Nāyaka. The Nēminātha-basti appears to be a pretty old structure. The figure of Nēminātha, which is about  $4\frac{1}{2}$  feet high, has no *prabhāvala*. In the *navaranga* there are two cells containing the figures of Brahmadēva and Padmāvatī. Among other figures in the *navaranga* are Chandranātha and Guḷlakāyajji. Four inscriptions were found here, three on the pedestals of three marble figures and one on the common pedestal of three metallic figures. Further discoveries in the town were: one epigraph in the compound of the Anglo-Vernacular School, one near the pond known as Kalyāṇi, two on the way to the bathing ghāt of the Vaiśyas, one in Darōg Venkoba Rao's backyard, one each near the Bippalagaṭṭamma and Paṭṭaladamma shrines, and a copper plate inscription in the possession of a Brahman named Yōgam-bhaṭṭa. Besides, an examination of the silver vessels and ornaments belonging to the Lakshminarasimha temple, which are kept in the Taluk Treasury, brought to light more than a dozen inscriptions nearly 100 years old. Four of the ornaments were presents from Satyadharma-tīrtha, a svāmi of the Uttaradi-maṭha, who is said to have been a great scholar and guru to Dewan Purnaiya. It is said that the Mādhva-maṭha at Hoḷe-Narsipur, which is an imposing structure, was originally the palace of the Pāḷegār Narasimha-Nāyaka, and that on the invitation of Krishna-Rāja-Oḍeyar III, the above svāmi, who had been at S'ravanūr, came to Hoḷe-Narsipur and took up his residence in this building.

21. After finishing the work in the town, I proceeded to make a thorough survey of the taluk with the guidance of the Amildar.

Villages in Hole-Narsipur Taluk. Nearly 50 villages were inspected. A brief account will now be given of the discoveries made, as also of anything noteworthy with regard to the villages surveyed.

To the west of Hiri-Beluguli, near the dam across the Hēmāvatī known as Sūlekatte, was discovered a *vīragal* of the time of the Hoysala king Vishnuvardhana. It refers to a battle between the Chālukyas and the Hoysalas. In front of the Basavanna temple at the same village is a small shrine containing the figure of a man riding a horse and holding a sword in the left hand. The villagers call it Kuṇṭarānappa. Such figures are called Rāmēdēvaru in other places. The figure in question perhaps represents Rēvanta. Ankanāthapura appears to have once been a place of some historical importance, though it is now a *bēchirāk* or uninhabited village. The Ankanāthēśvara temple here is an old structure. It appears to have been renovated at some

time with the materials of ruined Jaina bastis, as evidenced by the jambs of the doorway, which contain a Jaina inscription, and the pillar in front of the *mahādrāra* or outer entrance, which stands on a pedestal having rows of small seated Jina figures on all the four sides. The inscription on the jambs mentioned above refers itself to the reign of a Kongāḷya king. Two short inscriptions were found on the doorsteps of the temple; another on the outer beam of the Subrahmanya shrine. The beam is unfortunately cut to suit the structure and the letters on it are mostly chiselled out. One more record was discovered on a stone built into the ceiling of the narrow entrance to the temple from the north. This is a Jaina epitaph of about the 10th century. The dome over the *garbhagrīha* has the appearance of a powder magazine. To the north-west of the temple is a small shrine dedicated to Subbarāya represented as a seven-hooded serpent. Three beams and two slabs of the ceiling of this shrine are inscribed. Two of the former, though occupying different parts of the structure, contain portions of one and the same inscription. In all there are 4 inscriptions here, all being Jaina epitaphs of about the 10th century. These stones evidently belonged to some Jaina temple. The fort of Ankanāthapura, a huge mud structure, is now in ruins. It is surrounded by the Hēmāvatī on all sides except the south where a canal is dug connecting the river on the east and west. This canal was apparently intended to serve as a moat. When the river is in flood, the fort is completely cut off from the surrounding parts. Inside the fort are found the ruins of several temples and a number of mutilated images. The materials of these temples appear to have been removed for the renovation of the Ankanāthēśvara and Subbarāya temples at Ankanāthapura and the Rāmānujāchārya shrine in the Lakshminarasimha temple at Hole-Narsipur (para 20). The interior of the fort is covered with fields and strewn over with old bricks. There are also several mounds, one of which was pointed out as representing the palace of the former kings of the place. It is said that coins are occasionally picked up here. Mr. N. Narasimhaiya of the A.-V. School at Hole-Narsipur showed me a copper coin said to have been picked up in this fort. It was similar to Chōḷa coins with a standing human figure on one side and a seated human figure on the other. The kings were apparently feudatories of the Chōḷas. To the south of the Ankanāthēśvara temple are some small cave-like structures with narrow stone doorways. People say that these were the cells of some Lingāyat ascetics. Five new records were found near the Rāmēśvara temple to the east of Bāgarālu; 4 being *vīragals*, and the 5th an inscription of the Hoysala king Vinayāditya. Near the *vīragals* is a small empty shrine in front of which is lying a mutilated figure of Vishṇu. A new epigraph was copied at Malapanhalli near the outlet of the tank. The Śvara temple at the

Malapanhalli. village is a small neat building with four good pillars and nine carved ceiling panels in the *nacaraṅga*. The outer walls have, however, only pilasters at intervals. To the right of the temple is a *māstikal* (mahā-sati-kal) containing richly ornamented figures of a man and a woman. Flames are shown, as usual, around the head of the female figure, which stands to the right of the male and holds a *gīṇḍi* or small water vessel in the right hand. The male figure holds a weapon in the right hand. *Māstikals* are memorials of a *sati* or a woman who burned herself on the funeral pyre of her deceased husband. Four epigraphs were discovered on the south outer wall of the Ellēśvara temple at Ellēśapura. The records refer themselves to the reign of the Hoysala king

Sômeśvara and mention Vijayarājendrapura as his capital in the Chôla country. The temple is an old one. To the right of the *sukhanāsi* entrance is a figure of Umāmahēśvara seated on Nandi. The front *mantapa*, which is a later addition, has figures of Ganapati, Saptamātrikāh and Sūrya. The last is flanked by female figures armed with bows and shooting in opposite directions. A new inscription was found at each of the villages Channāpura and Jōdi-Haradhanalli. In a mud shrine at the latter a rough slab sculptured with a discus and a conch, apparently a boundary stone, is the object of worship.

22. The Mādhavarāya temple at Halekōṭe has a good figure of Vishṇu, about 4 feet high. In a niche to the right of the *navaraṅga* entrance is a standing figure of a man, about 1½ feet high, with folded hands, wearing a robe and a cap-like head-dress. This is said to represent one Mādhava-dikshita who built the temple. He is also said to have built the Uḍasamma temple at the village. From EC, 5, Hole-Narsipur 7, we learn that he received a number of villages from the Vijayanagar king Harihara II in A. D. 1396. The erection of the Mādhavarāya and Uḍasamma temples at Hariharapura of the same taluk is also attributed to him. The Mādhavarāya temple at Hariharapura has likewise a good figure of Vishṇu, about 4 feet high. In the *sukhanāsi* there is a figure of Mahishāsuramardini together with three figures of Aṣṭvārs. The *utsava-vīgraha* or metallic image in the Uḍasamma temple here has four hands with a trident, a drum, a sword and a vessel for attributes. A new record was copied at Vāchigondanalli. To the south of the village is a *makān* or tomb of a Muhammadan saint named Mardāne Vali. He is said to have been a brother of Mardāne Gaib whose tomb is found near the Kāvēri falls (Ganganachukki) at Sivanasamundram. A *jātre* takes place every year near Vali's tomb, at which a large number of Muhammadans collect together. A huge slab, 12' × 15' × 1', standing in a slanting position to the north of the tomb, is said to represent Vali's horse, and a sandal tree lying close by, his cane. The makān is visited by many pilgrims of whom Hindus also form a portion. Muhammadan corpses are brought from long distances for burial near the makān. Māvinkere, which has a ruined fort, is said to have been the residence of the Pāṭegār Lakkaṇa-Nāyaka. The god in the S'rīnivāsa temple here is a fine figure, about 3 feet high, the attribute in the right lower hand being a lotus with stalk. The *sukhanāsi* has 2 figures of Aṣṭvārs. Two modern inscriptions were found here—1 on the pedestal of the *utsava-vīgraha* and 1 on the *prabhāvali*. The hill to the east of the village is called Māvinkere-betṭa. In a cave on the top a shapeless round stone rising a few inches above the ground level, is worshipped as Ranganātha, though the inscriptions call it Tiruvengalanātha, which is a synonym of S'rīnivāsa. In a niche at the back of Ranganātha stands a good figure, about 3 feet high, of Kēśava, flanked by consorts; while to the left are 2 figures of Aṣṭvārs. On a beam of the front *mantapa* was found a new inscription. In another part of the cave to the left is a figure of Hanumān. Overhanging the cave is a huge boulder, about 20 feet high, in the form of a dome, on which a tower is built. The top of the hill commands a fine view of the surrounding parts. Viewed from below, the temple with its front *mantapa* presents an imposing appearance. In a cave at the foot of the hill is a stone, about 2 feet high, from the top of which minute particles fall in the form of a circle around the bottom. People look upon the fall of particles as a miracle and attribute to them medicinal properties such as curing belly-ache and other diseases. At some distance from this spot is shown a rock on which Mardāne Vali of Māchigondanalli (see above) is said to have prayed, and some marks seen on the rock are believed to be his foot-prints. Three records were discovered at Mūḍalipya, one of them relating to the Kongāḷvas, two each at Hūvinhalli and Dēvarmuddanalli and one each at Chigalli, Ankavalli, Ankauhalli, Kallubvādarhalli, Gangūru and Haradurpura, the last two villages belonging to Arkalgud Taluk. The inscriptions at Hūvinhalli, which are *cīraṅgaḷs*, are fine specimens of their kind. The Iśvara temple at Chigalli is a neat small structure with a good Hoysala crest in front of the tower. At the entrance to Ankavalli stands a fine *māstikā* containing a male and a female figure, husband and wife, the latter having flames around the head as usual and holding a mirror in the left hand and a *giṇḍi* in the

Halekote.

Māchigondanalli.

Māvinkere.

Ankavalli.

right. In the middle of the village is a small shrine in which the object of worship is an inscribed slab with a discus and a conch sculptured at the top. The shrine is hence known as S'ankhachakra-da-guḍi. The slab is constantly smeared with oil and daubed with vermilion. It took us nearly two hours to have it cleaned. The stone had to be heated for removing the oily matter. The Ranganātha temple at Haradūrpura, which is picturesquely situated on a small hillock, is approached by a

Haradūrpura.

flight of fifty steps. The god is exactly like that at Māvinkere-betta (see above). Behind the god is kept the *utsava-vigraha* with consorts. The *devāpālakas* at the sides of the *sukhanūsi* entrance, which are about 4 feet high, are well executed. In the porch is an elegantly carved *pīṭha* or pedestal, about 5 feet high, known as S'richakra. At the bottom it has a big *kāṛma* or tortoise, surmounted by the 8 *diṅgaḥas* or elephants at the cardinal points, 2 on each side, and 4 serpents at the corners. Above this comes a square having in the four directions 4 seated figures of Viṣṇu flanked by consorts. Above this again come representations of the twelve signs of the zodiac surmounted by the *aṣṭa-dikpālakas*. This fine work of art together with the *devāpālakas*, is said to be the handiwork of one Halagāchāri of Mysore who, I am told, lived some 80 years ago. To the north-east of Doddā Byāgatavalli is a ruined temple in front of which, in a dilapidated shrine, stands a

Doddā Byāgatavalli.

fine figure of Sūrya, about 4 feet high, with a good *prabhacape*. Here was discovered an old inscription, dated in S'aka 897. The stone has three countersunk panels: the top one has sun and moon with a conch below; the middle one, a cow and a calf with a circle above the female; and the bottom panel has the inscription. The left side of the stone has also an inscription in the same characters. To the north of the village are two *māṣṭi-gaḍis* or shrines in which *māṣṭi*'s are worshipped, situated one behind the other. The slabs have as usual a male and a female figure standing side by side. An inscription was found in one of the shrines and another in the paṭēl's house.

23. At Kunche an inscription of Satyavākya Permāḍi was discovered in front

Kunche.

of the Narasimha temple and two more records near the Iśvara temple. The Ganga inscription has at the top an elephant, a cow, a calf and a *kalasī* or water vessel. The goddess in the Chaudēśvari temple is a good seated figure, about 3 feet high, with 4 hands, the attributes being a trident, a drum, a sword and a vessel. The pedestal has sculptured on it two heads of Rākshasas at the ends. The

Tavanidhi.

Virabhadra temple at Tavanidhi has a four-handed figure of Virabhadra, about 4 feet high, with a drum, a trident, a sword and a shield for attributes. In the Lakṣmidēvi temple, which belongs to Holeyas, the goddess is a seated figure, about 1½ feet high, holding lotuses in the upper hands. The worship of the linga in the Maḷeyamaḷēśa temple is supposed to bring down rain on occasions of drought. Behind this temple 3 *rāḡas* were found. A new record was also copied at Arekalhosalli, situated close by. At Teranya a long inscription of Viṣṇuvardhana was discovered in front of the Iśvara temple. It records the erection of a Viṣṇu temple by a subordinate of the king. There are also 2 *rāḡas*, mostly worn, at the sides of the entrance to the Iśvara temple. In the *sukhanūsi* of this temple stands a figure of Viṣṇu, about 5 feet high, which probably belonged to the temple referred to in the long inscription mentioned above. Māvanūr has a ruined

Māvanūr.

fort. The Kēśava temple here has a figure of Kēśava, about 4½ feet high, with figures of Viṣṇvakēśa and some Aḷvārs in the *navarāṅga* and a good ceiling panel in the *nukha-manṭapa* or front hall. The Mallēśvara temple is a pretty large building with 4 well executed granite pillars in the *navarāṅga*. Opposite the chief cell is a small shrine with a linga and another to the left with two lingas. There is besides another linga shrine outside the front hall, so that the temple contains in all five lingas. A very fine inscription stone stands to the left of the *navarāṅga* entrance. Well executed both from a literary and an artistic point of view, the inscription refers itself to the reign of the Hoysala king Narasimha III and records a grant by Lingāyats. To the right of the inscription stone stands a good figure of Bhairava, about 2½ feet high. On a pillar of the *mahādēvara* is sculptured a pretty big standing male figure

wearing a *gopāḍa* or tuft of hair and holding a staff, which is said to represent the Pālegār of the place who renovated the temple. The Lakshmidēvi temple at Malali is a pretty large structure in the Dravidian style with a *gōpura* in front. The front hall has verandas running round inside and three entrances in the three directions as in Chalukyan temples. Opposite to the temple, near the Garudagumba, is a small shrine containing a slab marked with a discus and a conch. It is here that animals are sacrificed to the goddess on Fridays. In a niche near the shrine as well as on a pillar of the hall are a male and a female figure with folded hands, representing perhaps the builder or renovator of the temple and his wife. The *nacoranaga* has also an entrance in the north which, I hear, is opened only once a year on the day of the *jātre* at Belur, when lamps are also lighted on the lamp pillar in front of this entrance. The goddess Lakshmidēvi is also known as Giddamma on account of her short stature, and Maḷḍiyamma from the name of the village over which she presides. Her *jātre* takes place a week after the *jātre* at Belur, and it is said that without an invocation addressed to her the car in the car festival at Belur does not move an inch. With this may be compared the account of Lakshmidēvi at Karagaḍi near Belur (see *Report for 1911*, para 33). The goddess is a small standing figure, about 1½ feet high, with 4 hands, the upper ones holding a discus and a conch, and the left lower, a mace, the right lower being in the boon-conferring attitude. Anybody would mistake the image for one of Viṣṇu but for the size of the breasts, which reveals itself only after a close examination. The *utsava-cigraha* has the same attributes in the upper hands, the lower ones holding a sword and a vessel. Four modern inscriptions were copied in the temple—two above figures on two pillars of the front hall and two on temple ornaments. The *mathāḍcāra* has Vaishṇava *drāḍapalakas* at the sides. To the south-east of the village are two Pāvara temples in ruins. One of them has 3 cells surmounted by 3 stone towers and the other a single cell with a similar tower over it. All the towers are ornamented with well executed *kalaṣas*.

24. The Basavāśvara temple at Uddūru is a fine structure in ruins. It has a good porch with a fine ceiling panel. The *nacoranaga* has 4 well executed pillars and 9 ceiling panels, the latter being flat with rows of lotuses except the central one which is deep. There are also in the *nacoranaga* a pretty large Nandi and a fine *ciragol* (EC. 5, Hole-Narsipur 17). From the latter we learn that Uddūru was once a place of some historical importance, having been the capital of the Nāḍātyas. In a cell in the *nacoranaga* of the Rudrēśvara temple is a good figure of Virabhadra, about 4½ feet high, having for its attributes a trident, a drum, a sword and a shield. The usual sheep-headed Dakṣha is not, however, found at the side. The Kēśava temple, which appears to be an old structure, has a good image of Kēśava, about 5 feet high, flanked by consorts. A new inscription was discovered at the entrance to the village. At Gubbi a hand-written, about 70 years old, of the copper plate inscription, recording a grant by the Vijayanagar king Harhara II, was received from Mysore Srikanṭaiya, a resident of the village. The stone containing EC. 5, Hole-Narsipur 16 has been removed from its original place and set up near the Dēvatamma temple. Two records were found at Niḡavani, 1 near the A'ñjanēya temple and 1 in a field to the north of the village. The latter, a *ciragol* inscribed in characters of the 10th century, is of some interest as it contains 2 records, 1 in the right half and 1 in the left half, with separate sculptures pertaining to them. The record to the right relates to boar-hunting, while that to the left refers to a cattle raid. The top and middle panels have the same sculptures in both the halves, *viz.*, a seated figure flanked by chariot-bearers and a dancing figure flanked by celestial nymphs. But the bottom panel in the left half shows two men armed with bows fighting with each other, the rescued cattle being represented at the side; while that in the right half shows two boars and two dogs with a man between the boars patting one of them on the back. Such double inscriptions and sculptures on one and the same *ciragol* are rare. The discoveries in other villages were one inscription each at Kēraguḍi, Hāragondanahalli, Lakkūru and Tātanahalli, and two each at Kuppe, Bidarēkka and Mōṭanāyakanahalli. In the Dēviramma



temple at Bidarakka the goddess, about 1½ feet high, has for her attributes a trident, a drum, a sword and a vessel. The hill near Tirumalapura, known as

Tirumalapura. Ennehole Rangasvâmi-betta, was visited. A little distance above the foot of the hill is a shrine of Lakshmi, a fine seated figure, about 3 feet high.

Another shrine of the goddess, situated at some distance to the east, has a shapeless stone which the people call Haradamma, a corruption of the word Aravindanâyaki. The hill is said to derive its name from Ennehole, a small stream to the north flowing into the Hênâvati. On the top is situated a temple containing a figure, about 2 feet high, of Śrînivâsa, popularly styled Rangasvâmi. In a shrine in front of the temple are several figures of Hanumân. The hill is rather steep and the top commands an extensive view of the surrounding landscape. Three inscriptions were copied here, 2 on the steps and 1 on a temple vessel.

25. It is satisfactory to note that this survey of the taluk resulted in the discovery of nearly 120 new records in addition to the 19 inscriptions already published in the Hassan volume as the result of the former survey. It has to be mentioned here that the discovery of most of these records was in a great measure due to the intelligent and sympathetic co-operation of the Amildar, Mr. B. Tirunaravana Iyengar, B.A. I wish that other Amildars too took a little interest in the matter. This will greatly facilitate the work of the department and thus indirectly advance historical knowledge.

26. While at Hole-Narsipur I very much wished to examine the manuscripts in the libraries of the Uttaradi-mattha and of Pârpattégâr Annayyachar. But the work in connection with the inscriptions was so heavy that it was not possible to devote much time to this work. The catalogues of the two libraries were however sent for and examined. The mattha library contains a large number of manuscripts, mostly on paper, including several duplicate and triplicate copies, of works dealing mostly with religion and philosophy. There are also some works bearing on grammar, rhetoric, medicine, biography, chiefly of Mâdhva gurus, and *sthala-purâṇas* or traditional accounts of holy places. Annayyachar's catalogue, which is much smaller than the mattha list, has, in addition to manuscripts of a similar character, a few more literary works such as poems, etc. A few rare works from both the lists were noted. Mr. N. Narasimhaiya of the A.V. School at Hole-Narsipur has a good collection of gold, silver and copper coins numbering in all 195. Among the gold coins was found one of the Hoysala king Vishṇuvardhana with the legend *Neṇṭakirâḍi-gaṇḍa*. The silver ones consisted of the East India Company, Mysore and Hyderabad coins; while the copper pieces, 168 in number, represented Vijayanagar, Mysore, Baroda, Indore, Hyderabad, Cutch, the British and other East India Companies, China, Burma and Sumatra. A smaller collection, consisting of 75 silver and copper coins, in the possession of Mr. B. Singa Iyengar of Hole-Narsipur was also examined. The specimens were found to be mostly similar to those of the other collection.

27. Before taking leave of Hole-Narsipur I may add here that I had the honor of meeting H. H. the Maharaja on the 7th of February 1913 when His Highness passed through the place en route to Mysore. His Highness was graciously pleased to make enquiries about the places visited and the discoveries made by me.

28. From Hole-Narsipur I went to Sâligrama, inspecting on the way Muddanahalli and Hale Bâchéhalli, at both of which a new inscription was discovered. The Narasimha temple at Sâligrama is a large structure in the Dravidian style. The god is called Yôga-Narasimha owing to his being seated in the posture of meditation; and the goddess is known as Aravindanâyaki. The images of Keśava and Janârdana, which were enshrined in temples now in ruins, are also kept here. Judging from what is left of the Keśava temple, it appears to have been a neat structure. Not a vestige is, however, left of the other temple. The god Narasimha is said to have been worshipped by Gautama. A pond in front of the temple is known as Gautama-tirtha. The sage is said to have performed a sacrifice in the village, a part of a field to the south of the temple being pointed out as having been the *gaṇḍa-kunda* or hole for receiving sacrificial fire. It appears that Smârta Brahmans



occasionally remove handfuls of earth from this spot in the belief that they are sacred ashes of the *yāśa-kunda*. Tradition has it that the place was originally called S'ālipura: that, subsequently, owing to the misrule of one of the kings, it was known as Avichārapura; and that Rāmānujāchārya renamed it Sāligrāma. An inscribed metallic image of Satyabhāmā (Plate VII, 2), kept in the Narasimha temple, is said to have been found in the Gautama-tirtha some years ago. The inscription tells us that the image was presented to the Prasanna-kṛṣṇa-svāmi temple at Mysore by Krishna-Rāja-Odeyar III. It is not clear how the image found its way into this pond. The Narasimha temple has a shrine of Rāmānujāchārya with a figure of Kūrtālvān, his favorite disciple, at the entrance. There are also figures of all the Alvārs. The car festival is celebrated on the anniversary of the birthday of Rāmānujāchārya, his image also being taken out in the car. Three more records were copied in the temple: 1 on the doorstep of the *nārāyaṇa* entrance, 1 in the *prākāra* and 1 on a bell. The Rāmānujāchārya temple is a pretty large structure including several small shrines within a battlemented stone *prākāra*, the object of worship being the foot-prints of Rāmānujāchārya on a high pedestal which has figures of eight of his disciples sculptured all round. In front of the temple is what is known as the *S'rīpādātīrthakola*, i.e., the pond containing water in which the feet of Rāmānujāchārya were once washed, under lock and key, with the standing figure of what looks like a *saṃyāsī* at the right side of the entrance. This figure is said to represent Vaḍuganambī, a resident of the place who became a devoted disciple of Rāmānujāchārya. It was at his prayer that the foot-prints and *S'rīpādātīrtha* were granted by the guru. A worn inscription in characters of the 12th century discovered on the door-lintel may be looked upon as an important find, as it appears to confirm the traditional account of Rāmānujāchārya's visit to the place. It refers to the maṭha at Srirangam and names three persons who were the disciples and companions of Rāmānujāchārya. Among the shrines in the enclosure are one of Vaḍuganambī and one of Mudaliyāṇḍān. The latter was a nephew and disciple of Rāmānujāchārya. The Jyōtirmayēśvara temple, which is in ruins, is a good structure in the Chalukya style. It is also known as the Ankanāthēśvara or the Paṇabina Eśvara, the latter name being derived from its proximity to a bridge (*pambū*) over a canal running close by. The *nārāyaṇa* has four good pillars and nine good ceiling panels. The doorway of the *nārāyaṇa* entrance, which is well carved, is flanked by elegantly executed *drīpaḥalukas*, chauri-bearers and figures of Bhairava, Virabhadra, etc. A new inscription was discovered to the right of the temple. There are two Jaina temples in the village, one in the fort and the other in the *pēṭe* (or street of shops outside the fort), both dedicated to Anantnātha. The former is an old basti, while the latter is a modern structure erected some 40 years ago. In the fort temple the figure of Anantnātha has an inscription on the pedestal, but the letters are mostly worn. There is also here a Chatuṣvīṣāti-tīrthakara image with an old inscription on the back (Plate V, 2). The group of Jaina figures in this basti has a grand appearance (Plate I). A few inscriptions were also found on the pedestals of images and on bells in the new temple. At some distance to the east of the village is a rock known as Garuḡaḡare (or the guru's rock) on which two feet are sculptured. The S'rivaishnavas believe that these represent the feet of Rāmānujāchārya, who is supposed to have stood on the rock looking in the direction of Tonnūr near Melkote; while the Jannas assert that they represent the feet of one of their own gurus. The foot-prints are devoutly worshipped by the Jannas, especially on marriage and other festive occasions. To the north of the foot-prints is an inscription, about 200 years old, which informs us that they represent the feet of a Jaina guru named S'rēyōbhadra. There are two other rocks close by on one of which are carved two serpents while the other has a white streak resembling a snake. S'rivaishnava tradition has it that in response to a prayer by a few unconverted Jannas of Tonnūr that they may be favored with a symbol of Rāmānujāchārya for worship, the latter told them that he had left his symbol, a serpent, he being an incarnation of A'di ēsha or king of serpents, along with the impress of his feet at Sāligrāma, which they might worship. The statement is supposed to refer to the foot-prints and serpents on these rocks. In this connection it is interesting to know that only a few years ago there was a quarrel among the Jannas themselves as to whose feet the foot-prints represented, one party stating that they were Rāmānujāchārya's, the other asserting that they were some Jaina guru's. This clearly shows that some of the Jannas themselves believe or believed

that the foot-prints were Rāmānujāchārya's. By the side of this rock is a nameless tree whose leaves are said to act as a charm in removing ague and other ailments. The tree is simply called Kattepuradaiyana-maddu, i.e., Kattepuradaiya's medicine. At some distance to the north is another rock known as Hale-gurungalare (or the old guru's rock) which has also two feet sculptured on it with some ornamentation. The Jainas do not worship these foot-prints. According to the Śrivaishnavas they represent the feet of Mudaliyāndān. There is an inscription to the east of the foot-prints, but it does not give any information about them. A word may be added here about the Sattikal Hanumān worshipped in the village. Sattikal, a corruption of Chhatrikal, means literally an umbrella-stone and is applied to a particular boulder in the village which overhangs another, sheltering it like an umbrella. It is said that the lower boulder split of itself some years ago with a loud noise like that of thunder and that a figure of Hanumān manifested itself at the partition. The cleft is said to be widening year after year revealing more and more of the form of Hanumān. All the people except the Holeyas worship the image. Other records discovered in the village were 2 epigraphs of about the 11th century in Papegauda's field to the west and 1 of about the same period, but mostly worn, near Lakshmipataiya's field, to the right of the foot-path leading to Chunchankatte to the south.

29. I then proceeded to Chunchankatte. The Rāma temple on the bank of the Kāvêri has figures of Rāma, Lakshmaṇa and Sītā.

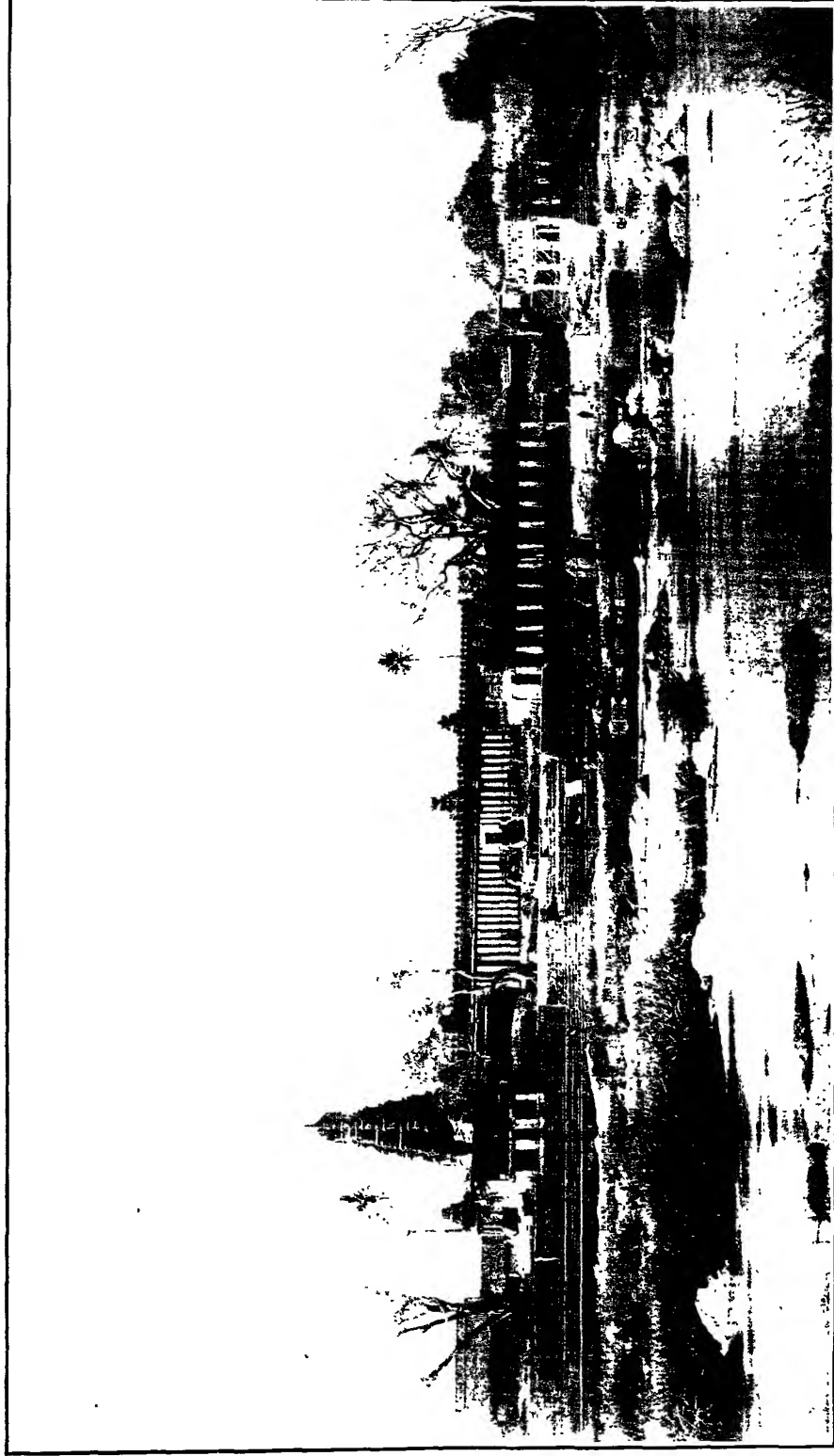
Chunchankatte.

The *dvārapālakas* at the sides of the *sukhanāsī* entrance, which are about 4 feet high, are beautifully carved.

An inscription on one of them tells us that they were presented to the temple by a woman. A fine Nāga stone is set up in a niche in the *prākāra*. A few modern inscriptions were found on the bells, doorways and vehicles, as also one to the right of the flight of steps leading to the temple. The place is said to have once been the hermitage of the sage Triṇabindu. According to the *sthala-purāṇa* a Brāhmaṇ couple named Chuncha and Chunchi who, owing to the sin of having bathed in oil on a new-moon day, became a hunter and a huntress in the next birth, came to this place and begged of Triṇabindu to advise them as to the way in which they could procure salvation. Thereupon the sage told them that Rāma would visit the place in the course of his wanderings and that if they served him with devotion their desire would surely be fulfilled. Accordingly, they served Rāma with all their heart and became the objects of divine grace. Their figures are kept in a niche to the right of the entrance and sacred food, after being offered to the god, is offered to them also every day. The *utsava-rigraha* of the temple which is kept in a shrine at Yedatore for safety, is brought here during the annual festival. A *jātre* on a large scale, lasting for several days, takes place here every year, at which several thousands of people collect together and excellent cattle are brought for sale. A narrow gorge in the bed of the river to the north of the temple is known as Dhanushkōṭi (or the end of the bow). Tradition has it that, in order to procure water for Sītā's bath, Lakshmaṇa, at the command of Rāma, struck the ground with the end of his bow, whereupon water gushed out of the spot and flowed. Here the river falls in a succession of pretty cascades. Portions of the fall show white and yellow colors, which are supposed to be due to Sītā having used soapnut and turmeric while bathing. A depression in the rock near the fall is called *Sītā-bachchalu* or the drain of Sītā's bath, and here the villagers who do service in the temple have the privilege of catching fish during some months in the year. They catch a large quantity and, setting apart a portion for charity, divide the rest among themselves and drive a profitable trade. The inhabitants of about 30 villages around enjoy this privilege. There is also an inscription here (EC, 4, Yedatore 12) which curses the man who takes away all the fish caught by him without devoting some for charity. Unlike in other places there is no Hanumān in the Rāma temple, but there is one in a shrine at some distance from it. The reason given for this is that on Rāma directing Lakshmaṇa, instead of his devoted servant Hanumān, to procure water for Sītā's bath, Hanumān, in a sudden fit of anger, left Rāma's presence and, being seated on the spot where his shrine now stands, began to shed tears. An annual festival is held with the object of appeasing the anger of Hanumān.

30. The next place inspected was Chikka Hanasoge. The Cheunnigarâya temple has a good figure, about 6 feet high, of Kêśava with only 2 hands which are in the *varada* (boon-confering, and *abhaya* (fear-removing) attitudes, the right leg being a little raised and bent. This figure is rather peculiar. The A'dinâtha-basti is a fine three-celled temple in the Châlukyan style. A peculiar feature in the plan of the temple is that in place of the usual *sukhanâsi* each cell has a *navaranga* with 4 pillars opening into the front hall. The chief cell, which faces east, has a seated figure of A'dinâtha, about 5 feet high with pedestal and *prabhâvite*, flanked by male chauri-bearers, all carved in one panel; the south cell, a similar figure of S'antinâtha; and the north cell, a figure of Chandranâtha without chauri-bearers and *prabhâvite*, about 3 feet high. It is fortunate that, though the temple is in ruins, the images have not suffered mutilation. All the doorways are elegantly carved, that of the north cell being the finest. The lintels of all the doorways are inscribed in beautiful Kannada characters. Five new inscriptions were found in the temple. Judging from these and other already published records, the place appears to have once been an important flourishing Jaina settlement, though there is not a single Jaina now living either in it or its neighbourhood. It had at one time 34 bastis, and tradition attributes the setting up of some Jinas to Râma. Near the Kôdi-Râmêśvara temple on the bund of the tank were found three *virajals* built into the bund.

31. The temples at Yedatore, the place visited next, were examined. The Arkêśvara temple is a large building in the Dravidian style, situated on the bank of the Kâvēri, with a good *gôpura*, a lofty *dîpa-stambha* or lamp-pillar and a fine *manîpala* in front (Plate VI). The enclosure has cells all round enshrining lingas with, in some cases, labels on the door-lintels giving their names and the names of the individuals who set them up, though, as a general rule, the lingas occupy only the west cells. Arkêśvara is said to have been worshipped by the sun. The *atsara-vigraha* is a fine figure, about 3 feet high (Plate VII, 4). The goddess of the temple, about 3½ feet high, is known as Minâkshi. In her shrine is kept a metallic S'richakra carved with a *kârma*, *dîggajas*, etc., similar to the stone S'richakra in front of the Ranganâtha temple at Haradûrpura (para 22). There is also a shrine containing a figure of Vishnu named Kalimâdhava. In the *prâkâra* the last cell on the north side has a seated figure, about 2 feet high, of Sûrya-narayana with a large nimbus at the back and 4 hands with peculiar attributes, the left upper hand holding a lotus, the right upper, something that looks like an axe, the lower hands being in the *varada* and *abhaya* attitudes. A few modern inscriptions were found on the temple vessels and the jewels kept in the Taluk Treasury. The bathing ghât to the north of the temple is a fine structure in the shape of a paved platform extending into the river with steps on both sides and a *manîpala* at the end. The entrance into the ghât has verandas on both sides. In the Venkatramanâsvari temple is kept the *atsara-vigraha* of the Râma temple at Chunchankatē (para 29), and hence this temple is also known as the Râma temple. The *atsara-vigraha* of the Nârâyana temple, which is in a dilapidated condition, is also kept here, together with the stone images of Krishna and Rukmîni of the temple at Chandigâl, a village close by. The mosque at Yedatore is an imposing structure with tall minarets and ornamental work in mortar. A new Tamil inscription was discovered in one Ramanna's house. Of the villages surveyed around Yedatore, Hampâpura and Tippûr gave us two records each, and Nârânâpura, Kâtanâlu and Chiranhalli one record each. Another village inspected was Varâhanâthakallahalli, which belongs to Krishnarajpete Taluk. The village has a small temple dedicated to the god Lakshminivarâha, the Boar incarnation of Vishnu with Lakshmi seated on the lap. The image is well carved and appears to be the largest of its kind in the Province, being about 6 feet high, seated on a lofty pedestal, which is about 5 feet high. To reach the upper portion of the image the *archak* has to stand on a plank placed on the tops of two stone pillars fixed at the sides of the god a little to the front. The temple has lofty doorways. The god is said to have been worshipped by Gautama and the village is hence known as Gautama-kshêtra. The latter is situated on the bank of the Hêmâvati, which here flows to the west, and this circumstance is supposed to add considerably to the sanctity of the place.



VIRESA AŚVĪ TEMPLE AT VEDATOL.



The stone containing EC, 4, Krishnarajapete 40 is lying in front of the temple. It has at the top a human figure with the head of a *gaṇḍa-bhērunda* or double-headed eagle and a lion seated in front. There are also sculptured to the right a *kalāṣa* or water-vessel and a lampstand. The village once formed an endowment of the Nārāyaṇasvāmi temple at Melkote (see *Report for 1907*, para 42), but now belongs to the Parakāla-svāmi, who owns a maṭha here which has, however, gone to complete ruin.

32. From Yadatore I went to Hunsur. It is strange that Hunsur does not possess a single temple of any kind. The materials of one of the ruined temples in the Ratnâpura fort have recently been removed to Hunsur with the object of building a new temple. Judging from the materials, the temple of which they formed parts must have been a good structure. An inscribed pillar among them contains EC, 4, Hunsur 140. A *linga* removed from the above fort is now kept in a shed on the bank of the Lakshmanatîrtha, as also a figure of Lakshminarasimha in another shed opposite to it. It is proposed to erect with the above materials temples for housing these gods. Owing to the absence of temples and the presence of very few Brahmans in the place, Hunsur has sometimes been called in ridicule *Môchikshêtra*, i.e., the holy place of shoemakers, as these formed a large portion of the population when a tannery was being maintained here by the Madras Commissariat. The places visited in the taluk were Tarikallu, Dharmâpura, the Ratnâpura fort and Beṭṭadapura. Near Tarikallu is situated the Kâśilinga temple, a large structure in

Tarikallu. the Dravidian style, now in ruins, with verandas all round surmounted by parapets adorned with fine stucco work. The *dvârapâlakas*, which are placed in stucco niches, have one of their legs raised and their bodies turned to the side as in some of the temples of Southern India in which worship is carried on according to the Vaikhânasâgama. On a pillar of the front hall is sculptured a richly ornamented male figure with folded hands, about 4 feet high, representing perhaps the Pâlegâr who built the temple. To the right of the temple is a ruined shrine of Vishṇu with well-carved *dvârapâlakas*, about 5½ feet high. These together with the figure of Vishṇu are lying mutilated on the ground. On a mound to the south, which seems to represent the site of another temple, stands the stone containing EC, 4, Hunsur 139. The way to Tarikallu passes through a jungle for a distance of about 7 miles from Hunsur. At a little distance from Tarikallu is what is known as Jamâlamma's Darga, containing the tomb of a Muhammadan woman named Jamâl Bî. The Darga is situated right in the middle of the jungle. It appears that many Muhammadans from the surrounding parts collect together here for the annual *ûras* or festival and that they, as a rule, take this opportunity to mutilate whatever figures they come across in the ruined temples in the neighbourhood. The Ratnâpura fort is now overgrown with jungle and infested by wild beasts. A foot-

Ratnapura fort. path to the south of the Darga leads to it. The fort is a mud structure and it appears that the Nallûr channel once supplied water to its moat. I was able to approach with some difficulty three ruined temples in the fort. There may be several more overgrown with thick jungle and consequently unapproachable. Two of the temples show good work. In front of one of them is a modern structure enshrining a tall figure, about 6½ feet high, of Hanumān. A new inscription was found here. When I was examining a ruined Viśvara temple along with the Amildar and several others, a tiger rushed through the jungle very close to us and caused some excitement. The vandalism of the Muhammadans is in evidence in every one of the temples here. Tradition has it that Ratna-êkhararâya and Sômasêkhararâya were the rulers of Ratnâpura, that one of their virgin daughters became pregnant on seeing an ascetic named Râmajôgi and that the latter, though innocent, was put to death by impalement. It is said that the wooden stake on which the ascetic was impaled is now an object of worship in Halladakoppalu, a village close by. Dharmâpura has

Dharmapura a fine small temple in the Chalukyan style dedicated to the god Kêśava. There are well-carved *dvârapâlakas* at the sides of the *sukhanâsi* doorway, whose lintel has in the middle a dancing figure of Lakshmi with 6 hands—the upper two holding lotuses, the middle ones being in the *abhaya* and *varada* attitudes, the attributes in the lower hands not being clear—flanked by female chauri-bearers and *makaras* with Varuṇa seated on them. The figure of Kêśava, about 6 feet high, is well executed. A fine inscription stone con-

taining EC, 4, Hunsur 137, stands in the *navaranga* to the right. The outer walls have only a few images here and there besides the usual turrets and pilasters. The outer doorway shows pretty good work.

33. The conical hill near Bettadapura has a temple of Mallikârkjuna on the top, which is reached by a flight of nearly 2,000 steps. At Bettadapura. the foot of the hill there are several *mantapas* and *tôraṇa-gambas* or gateways. The gateway at the beginning of the flight of steps has a tower built over it. It has two inscribed big elephants at the sides, as also two small shrines opposite to each other, one of them containing a good figure of Mahishâsuramardini and the other a figure of Bhairava. Inside the gateway stands to the right a male figure with folded hands in front of which are two foot-prints on a high ornamental pedestal. Opposite to it at some distance stands another gateway built of very huge rough pillars with a pretty *mantapa* containing a Nandi to the west. There is also another fine gateway to the north ornamented with 3 *kalasas* and bearing an inscription. From the foot of the hill to the top there are several gateways and *mantapas* at short intervals. Inscriptions were found on a few of the gateways. The *mantapas* have Nandis seated on short pillars on both sides of the passage. The Nandis in one of the *mantapas* some distance above the towered gateway, which are known as *Dindalugutte-basava*, are special objects of worship. When cattle stray away, the villagers make vows to the Nandis that they would anoint them with curds if the cattle return home safe. About half way up the hill is a cave to the right with an overhanging big boulder known as Madavanigana-baṇḍa (the bridegroom's boulder). A fine echo proceeds from the cave so that whatever is spoken to it is clearly repeated. Further up is Vyâsa-tîrtha to the left and Takshaka-tîrtha to the right. At the former are lying numbers of dressed pillars, beams, capitals, etc., apparently intended for some big structure. At the latter people occasionally set up Nâga stones. Close at hand to the left is a *mantapa* known as Sankrânti-mantapa with a level wide road in front on which the cars of the god and the goddess once used to be drawn. Vyâsa-tîrtha is also known as Nârada-tîrtha. Here are sculptured on a rock figures of Nârada and his *viṇâ* (or lute). According to the *Shloka-sarâṇa* the lute of Nârada, which became fixed on the rock, was at his prayer given back to him by the god on the hill. The god was hence known as Viṇârpaṇâśvara in the Krita-yuga. In the Trêtâ-yuga he was worshipped by Nâgârjuna, in the Dvâpara-yuga by Purusha-mriga (or a quadruped with a human face) and the lightning, and in the Kali-yuga by Kâmadhênu or the cow of plenty. These details are graphically represented on a fine slab built into the outer wall of the temple, which contains the inscription EC, 4, Hunsur 42. The slab is divided into four horizontal panels, each of which has a linga with a Nandi in front. The first three panels have to the right a four-banded standing figure, a two-handed seated figure and a Purusha-mriga respectively, while the fourth has a fine large figure of a cow represented as dropping milk on and licking the linga. At the bottom of the slab is sculptured a standing figure of a man with folded hands, representing perhaps the Gangâdharaiya of the inscription. The hill is called Bhûtaparvata or Vijayâchala. The temple, though large, is a low structure, not visible from below. In the *navaranga* are kept figures of Nâgârjuna, Purusha-mriga, etc. There is also in a dark corner to the left of the *navaranga* entrance, a magnificent portrait statue, about 4 feet high, said to represent the Pâlegâr of Kuṇḍakûru, who renovated the temple. The statue is elegantly carved and richly ornamented. It stands with a bowed head and folded hands, wearing earrings and a crown. The mustaches are beautifully shown. So are the fringes of the loin cloth. Opposite to the linga is a fine perforated window with figures of animals at the bottom. In front of the temple at some distance is a Nandi seated on a pillar on a lofty rock. This is known as Mûḍalakamari-basava (Nandi on the eastern cliff). There is also a similar one to the north. These Nandis are visible from below. Tradition has it that a Gandharva, who announced the death of Bhishma in the Mahâbhârata war, was cursed to become a lightning, and, at his prayer, advised to worship Mallikârkjuna so that he might be relieved of the effects of the curse. It is believed that the lightning worships the god once in 2 or 3 years. It is said that on such occasions the ground quakes, the lamps are extinguished, cobwebs and particles of dust and dirt drop from the ceiling and the flowers and leaves on the linga are charred. May all this be the result of some slight earthquake or volcanic disturbance? After this *sidîlu-pûje* (lightning worship) as it is called, a *śānti* or purificatory ceremony is performed, to meet the expenses



of which a grant of about Rs. 20 is, I hear, made by the Muzrai Department. The goddess of the temple, about 4 feet high, is known as Bhramarâmbikâ. The images of Tâṇḍavêśvara and his consort have labels on the pedestals stating that they were presents from Kaḷale Nanjarâja. The *utsava-vîgraha* with its consort is kept in a temple in the village. The bell on which EC, 4, Hunsur 39, dated 1590, was inscribed has recently been recast owing to breakage and engraved with a modern inscription of 1899. A few modern inscriptions were found on the vehicles and bells of the temple. There is also another *tîrtha* on the hill known as S'achi-tîrtha. The top of the hill commands an extensive view of the surrounding country. The Râma temple in the village seems to be a modern structure. The images in it are said to have been found in a pond. A new inscription was found in a field to the south of the village.

34. The place next visited was Heggadadevankôte. It was once fortified, the lofty fort wall with mud battlements being visible in some places. The site on which the Forest office now stands is said to represent the spot on which the palace of the Pâlegâr of the place once stood. I was also told that the figure of Chandranâtha, now kept in the Taluk office, was unearthed on the site of the Overseer's Lodge. From this it may perhaps be inferred that there was once a basti there, though in close proximity to the Varadarâjasvâmi temple. The latter is a large structure in the Dravidian style with a lofty *mahâdrâra*. The figure of Varadarâja, about 4 feet high, is pretty well carved. The *sukhanâsi*, the shrine of the goddess and the outer walls are decorated in different colors. In the *navaranga* are kept several figures of A'lvârs. The goddess of the temple is a seated figure with a bowed head as at Melkote. The outer walls of the *garbhagriha* and *sukhanâsi* have pilasters and niches at intervals. Two of the pilasters on the north and south are elegantly executed, each being surmounted by a pavilion containing figures of animals. The gilt *kalasa* or knob of the temple umbrella has an inscription in inverted characters which has to be read with the help of a mirror. It bears the date S'aka 820, though the characters are pretty modern, and says that the *kalasa* was presented by Heggode, the Pâlegâr. An inscription was also found on one of the temple cups. A big brass waving lamp in nine tiers kept in the temple is a noteworthy article of good workmanship. The A'njanêya temple has a vigorous figure of Hanumân facing to the left. It is said that above the left thigh of the image a reddish fluid oozes out and that a piece of cloth kept there for a few days is colored red. A new inscription was discovered at the entrance to the temple. The Vârâhi temple is a tiled building with a small stone post for the object of worship. By proper dressing and decoration the post is made to look like a goddess. Near the post stands a figure of Bhairava. Two modern inscriptions were found on two silver cups belonging to this temple.

35. The villages that were inspected in Heggadadevankôte Taluk were Anṇaru, *bêchirâkh* Dôrahalli, Hairige, Maṭakere, Beltûr, Bidarhalli, Uyyamballi, Kittûr, Sargur, Kottâgâla, Sâgare and *bêchirâkh* Basavankôte.

Villages in Heggaddevankote Taluk

A Tamil inscription was found at Anṇaru, another at Maṭakere, a copper plate inscription at Sâgare, 3 Kannada inscriptions at Hairige, and one each at Uyyamballi, Sargur and *bêchirâkh* Basavankôte. The Râmêśvara temple at Maṭakere is a pretty large structure situated at the junction of the Târakâ and the Kapilâ. Among the linga cells on the west in the *prâkâra* of this temple is a cell containing a figure, about 4 feet high, of S'ankaranârâyana with four hands, the right upper holding an axe and the antelope, the left upper a discus and a conch, and the left lower a lotus and a mace, the right lower being in the *abhaya* attitude. The goddess of the temple is a fine figure, about 4 feet high, with 4 hands. The *navaranga* has a fine figure of Gaṇêśa with eight hands, a figure of Sûrya flanked as usual by female figures armed with bows and arrows, a figure of Chandra and a seated four-handed figure of Durgâ, about 2 feet high, with matted hair, having for her attributes a trident, a drum, a sword and a cup or skull, and for her emblems a he-buffalo and a lion sculptured on the pedestal. There is also another figure of Durgâ adorned with a crown, much superior to the other in execution. One more figure which deserves notice is a seated female figure, about 1½ feet high, with 3 heads and 4

Maṭakere.

hands, the upper hands holding lotuses and the lower ones what look like cups. It is said that about 80 years ago a Drāviḍa ascetic, versed in *yōga*, took up his abode in the temple and had it renovated. A ruined cell is pointed out as the place where he engaged himself in meditation. It is also stated that he lost his yogic powers as soon as he became a married man in obedience to the wish of some worldly men. The Sômêśvara temple, a small structure, is situated right in the middle of the Kapilâ. The water being very deep here, the shrine is unapproachable except by swimming or on rafts. Consequently the god is worshipped only once a year. Tradition says that Râma set up this linga. The story of Hanumân and Agastya related in connection with the Agastyêśvara temple at Tirumakûḍalu (see last year's *Report*, para 30) is also repeated here. To conciliate the enraged Hanumân, Râma is said to have set up the linga brought by him as Râmêśvara and given it a prominent position, saying "Let your linga be in front and mine at the back" (*ninnadu mundâgiralî, nannadu hindâgiralî*). Close at hand is a ford called Sitâdêvi-kaḍa, where Sitâ is said to have bathed. Here also we have the story, as at Chunchankatṭe (see para 29 above), of the waters of the river being in places oily, white and yellow owing to Sita having used oil, soapnut and turmeric while bathing. Bêltûr is a place of considerable antiquity as indicated by the inscriptions, EC, 4, Heggaddevankote 16 and 17, of Râjêndra-Chôla. The Bânêśvara temple, in which the above inscriptions along with several others are

Beltur.

found, is an ancient structure now gone to complete ruin. Near the linga stands a mutilated figure of S'ankaranârâyaṇa similar to the one at Maṭakere. The Lakshminârasimha temple is a plain structure. It is worthy of note that the *utsava-vioraha* of this temple is also a lion-faced god with Lakshmi on the lap. The Kapilâ flows to the west at this village, which circumstance is supposed to add to its sanctity (see para 31 above). A few modern inscriptions were found on the bells and vessels of the Lakshminârasimha temple. Kittûr was a place of considerable importance at one time, having been the capital of the Punnâḍ Râjas. It is called Kirtipura or Kirtinagara in the inscriptions. The old town was

Kittur.

situated to the north and west of the present village. Portions of the old fort wall and moat can be traced here and there. The site is now covered with fields. Brickbats are scattered all over the place. It appears that some years ago brick structures were met with while ploughing the fields and that the bricks were all removed and utilised for building purposes. Several of the houses in the village are built of these old bricks. According to tradition a city called Singâpaṭṭaṇa once stood on the site. About 25 families of Drāviḍa Brahmans (Vaḍamas) live in Kittur. They own lands and say that their ancestors came and settled here centuries ago. It would be interesting to find out when and why these Tamilian Brahmans migrated to the Kannada country and made this village their home. Kittur is now a *sarvamânya* village belonging to the family of Aliya Lingaraja Urs. The Râmêśvara temple in the village is said to have been renovated by Kempadêvâjamma, mother of the above Urs. Some of the temple ornaments bear inscriptions stating that they were presented by him. Besides the figures of Sûrya and Chandra, the *navaranga* has a seated figure of Bhairava; a horse-faced figure of Bhṛingi, holding a staff in the right hand, the attribute in the left hand not being clear; a figure of Mahishâsuramardini, about 3½ feet high, standing on the head of a he-buffalo, with 4 hands, three of which hold a discus, a conch and a lotus, while the fourth hangs by the side; and a seated figure, about 1½ feet high, of Annapûrṇâ, holding in her two hands a cup and a ladle, the latter resting across the thighs. The *dvârupâlakas* at the south entrance, which are about 5½ feet high, are curious figures with only two hands, one of them resting on the mace and the other raised with the fingers spread out, and with their feet and bodies turned to the side. In a separate shrine is kept a figure of Lakshminârâyaṇa with consorts. A modern inscription was found on a pillar of the south entrance. The stone containing the inscription, EC, 4, Heggaddevankote 56, is now lying near a hedge to the left of the temple. The Pârśvanâtha-basti, though now a tiled structure, is an old shrine, as evidenced by the inscription, newly discovered, on the pedestal of the image of Pârśvanâtha. The latter, about 2½ feet high, occupies the middle portion of a Chaturvimśati-tîrthakara slab. A few modern inscriptions were also found on some of the temple vessels. To the south-east of the basti is lying half-buried in

the ground a standing male figure, about  $4\frac{1}{2}$  feet high, with 3 faces and 2 hands, holding what looks like a fruit in both. It is not clear what this sculpture represents. I do not think it represents either Brahma or Dattatrêya. To the north of the village were found below a pipal tree a linga and a Nandî together with a standing male figure, about  $3\frac{1}{2}$  feet high, holding a flask or bag in the right hand. May the figure be a representation of Kubêra? About two miles to the south of the village is the ruined Jâgankôte with several good stone structures, now overgrown with thick jungle like the Ratnâpura fort near Hunsur. The Lakshminarasimha temple at Sargûr is a plain Dravidian

Sargur.

structure with a *mahâdvâra* and a lofty Garudagamba, said to have been built or renovated by Doddappa-Gaûda, the Pâlegâr of Sargûr. He was a Nâmadhâri, while the Pâlegâr of Heggaddevankote was a shepherd. A mañapa on the bank of the Kapilâ, which flows close by, known as Doddappa-Gaûda's mañapa, with a *brindâvana* in front, is said to represent the tomb of the Gaûda. A tank to the south of the village is also named after him. A new inscription was discovered on a pillar in the *nâvaranga* of the Lakshminarasimha temple. Sargûr is said to form one of the five Narasimhakshêtras on the bank of the Kapilâ, the other four being Belâtûr (see above), Singasvâmi-betṭa (about 2 miles from Belâtûr), Hullahalli (Nanjangud Taluk) and T-Narsipur. There is also a recently built busti at Sargûr dedicated to S'ântinâtha.

36. I then proceeded to Gundlupet viâ Bêgûr, copying a new inscription on

Gundlupet.

the way at Hedeyâla, a village belonging to Nanjangud Taluk. The ruined Paravâsudêva and Râmêśvara temples to the east of Gundlupet were examined. On a pillar in front of the *sulhanâsi* entrance in the former is sculptured a standing male figure with folded hands. This perhaps represents Chikka-Dêva-Râja-Odeyar, the builder of the temple (last year's *Report*, para 36). The linga in the Râmêśvara temple is said to have been set up by Paraśurâma. The Vijayanârâyana temple in the town was visited and a photograph taken of the *utsava-vigraha* of Paravâsudêva (Plate VII, 1), whose right lower hand is said to be in the unusual *Brahmakapâlamôksha* attitude (last year's *Report*, para 36). Among the places visited in Gundlupet Taluk were Gôpâlasvâmi-betṭa, Terakanâmbi, Huliganamaradi and Triyambakapura.

Gopalasvami-betta.

Gôpâlasvâmi-betṭa is a lofty hill, the ascent to which is rather steep at the beginning. There is no regular flight of stone steps. The hill is mostly covered with tall grass and on the top with also a small variety of the wild date tree. The temple on the summit is a small structure, containing a good figure, about 6 feet high with *prabhâcale* or glory, of Gôpâla, standing under a *honne* tree, flanked by his consorts, Rukmini and Satyabhâmâ. The god has only 2 hands playing on the flute. He is said to have been worshipped by Agastya. The *prabhâcale* is sculptured with figures of cows, cowherds and cowherdesses. The *utsava-vigraha* is a fine figure with a smiling face. The *nâvaranga* has three stucco niches containing figures of Vishvaksêna, two A'lvârs, Râmânujâchârya and Hanumân. A few modern inscriptions were found on the temple vessels. There are many *tîrthas* on the hill, the total number according to some being 77, of which the following eight are considered to be specially holy:—Vanamâlikâ (also called Gôpâla-tîrtha), S'ankha, Chakra, Babhru, Padma, S'ârînga, Hamsa and Gadî. On a rock near Hamsa-tîrtha, about half a mile to the east of the temple, is a curious inscription stating that a crow became metamorphosed into a swan on plunging into the tîrtha. The *sthâlapurâṇa* gives details of the story. There is a pond near the temple known as Suggamma-kola, so named after Suggamma, the sister of the Pâlegâr of the place. To the south of the temple the Nilgiris are clearly visible. A steep portion of the hill to the north is pointed out as the place where the Pâlegâr precipitated himself into the abyss below on being defeated by Dêśanna. The hill at the east end of Gôpâlasvâmi-betṭa, where the remains of an old fort are said to exist, is known as Mâdigitti-durga or Mâdigitti's hill fort, *Mâdigitti* signifying a woman of the Mâdiga caste; while the hill at the west end, called Nanjana-maraṭi or Nanja's hill, is said to have been the residence of one Nanja, a Holeya by caste, who was a paramour of the above Mâdigitti. It is also stated that Dêśanna was able to capture Betṭadakôte or Gôpâlasvâmi-betṭa with the help of this Mâdigitti who advised him to breach a particular tank. The details of the story are related, I am told, in folk-songs which are commonly sung in this part of the country. It is worthy of note

that even Lingâyats do homage to the god on the hill. At Terakanâmbi the Lakshmi-varadarâjasvâmi temple was inspected. The Terakanambi. Garudagamba in front is a fine monolith, more than 40 feet high, with an iron framework on the top for placing

lamps. The metallic images of several ruined temples of the place are kept in this temple for safety. Among these is a fine figure of Pârthasârathi with two hands (Plate VII, 3), which was the *utsava-vîgraha* of the Haude Gôpâlasvâmi temple. Another fine figure is Râma, said to have been set up in the Râmabhadra temple by one of the Ummattûr chiefs. The huge stone trough in the Râmabhadra temple, referred to in para 35 of last year's Report, was being removed to *Sante-mâlu* (the plain on which the weekly fair is held) for watering cattle. A beam was also being removed from here for use in Nanjangud; and it is to be regretted that for this purpose the ceilings of several *ankanas* of this solid structure have been unnecessarily dismantled. Huligana-maradi is a small hill, about

Huligana-maradi.

4 miles from Terakanâmbi, on the top of which is a neat temple dedicated to Venkataramanasvâmi. Both the stone and metallic figures of the god are well executed. In a cell to the left in the *navaranga* is a seated female figure with folded hands, which is said to represent A'ndâl or Gôdâ-dêvi, though as a rule this goddess is represented as standing with a lotus in one of the hands. Another cell has a figure of Vaikunthanârâyana, seated on the coils of a serpent under the canopy of its five hoods, flanked by consorts who are also seated. The cell also contains 21 figures of A'lvârs and A'châryas, the largest number that I have seen in any Vaishṇava temple. There are *drâra-pâtakas* both in the *navaranga* and *mukha-maṇḍapa*. In the *garbha-grîha* are kept a bow and an arrow, said to have belonged to Râma. They appear to be made of iron and are of a moderate size. The arrow has on one side what looks like a figure of Hanumân. The bow and arrow are believed to possess the power of driving out devils of all kinds. About 10 families of S'rivaishṇavas, living in different parts of the country, have the privilege of conducting the duties of the *archak* in the temple. They do so by monthly turns. Seven short inscriptions were discovered on the rock near the ponds to the west of the temple and six modern ones on the temple vessels. Here too Lingâyats pay homage to the god. The Triyamba-

Triyambakapura.

kêśvara temple at Triyambakapura is a large structure in the Dravidian style with a fine *mahâdvâra* and a lofty *dîpastambha* or lamp-pillar. It has also another *mahâdvâra* with an inscription on the doorstep, opposite the south *navaranga* entrance. In the shrine of the goddess is kept a good figure of Vishṇu with consorts. In the *prâkâra* the kitchen has a huge stone *gômukha*, measuring 10' × 4' ×  $\frac{3}{4}$ ' with an inscription on it. Four more inscriptions were found in other parts of the temple. Further discoveries in the village were one epigraph near Chennasetṭi's backyard and another in Maḍivâla Irasetṭi's field to the west. Among the

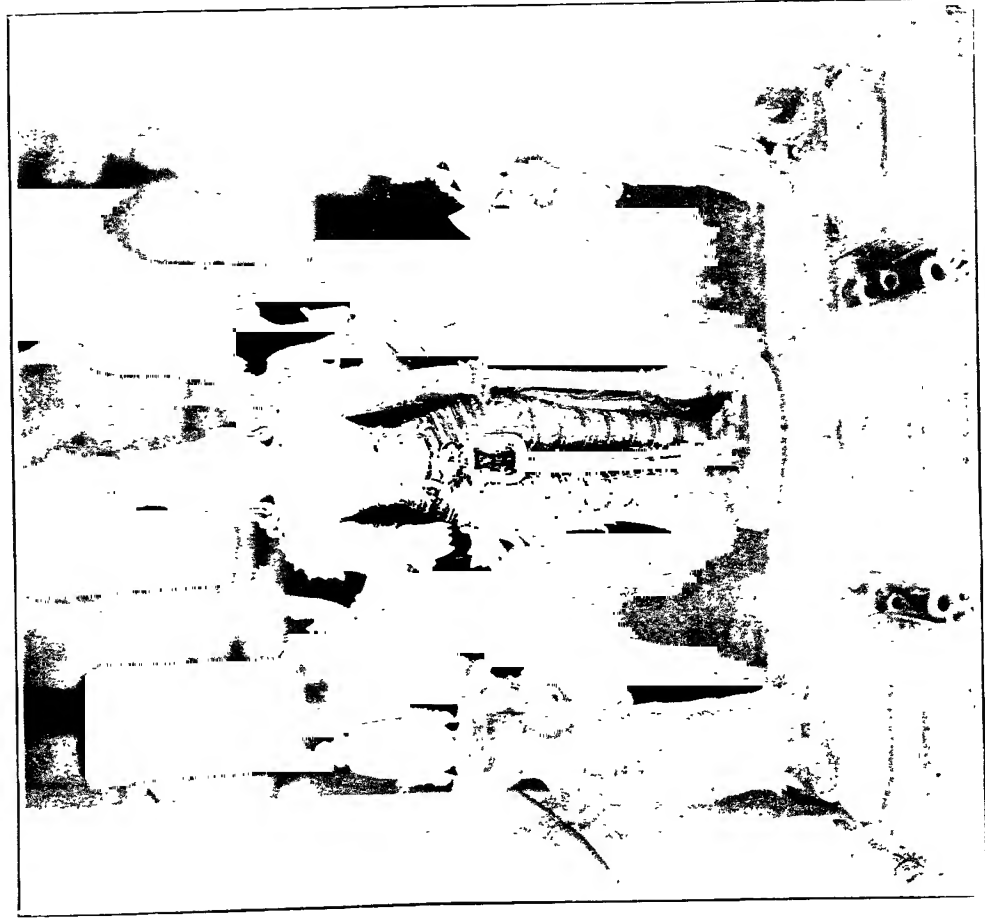
Other villages.

other villages surveyed in the taluk, Kandâgâla, Dodda Tuppûru and Hale Bhimanabîḍu supplied us with two records each, while Bettahalli, Dodda Kûtanûr, Chirakanhalli, Lökkere, Bommanahalli and Kunagahalli gave us one each.

37. From Gundlupet I went to Sante-Maralli with the object of proceeding to Yelandûr. But on receipt of information to the effect that a severe type of cholera prevailed there and that several deaths occurred every day, I cancelled my farther programme and returned to Bangalore on the 19th of March.

38. Other records found during the year under report were a set of copper-plates belonging to Kauchênhalli, Arkalgud Taluk, and an inscription on a big bell in the Narasimha temple at Melkote. The former records a grant in 1665 by Narasimha-Nâyaka, a chief of Hole-Narsipur; while the latter, which I discovered when I was at Melkote in connection with the examinations of the Ubhayavêdânta-pravartana Sabhâ, tells us that the bell was presented to the temple by one of the svâmis of the Parakâla-maṭha of Mysore.

39. Altogether the number of new records discovered during the year under report was 290, excluding inscriptions on temple vessels, vehicles, etc., which number 74. Of these 290 records, 200 belong to the Hassan District and 90 to the Mysore District. According to the characters in which they are inscribed, 12 are in Nâgari, 7 in Tamil, 5 in Telugu and the rest in Kannada. As usual, in every



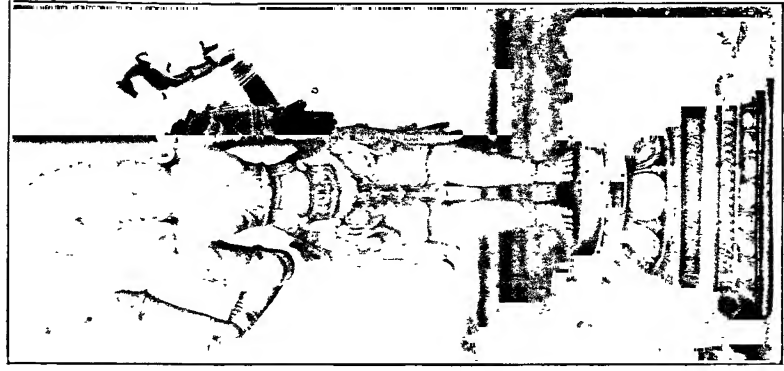
1 PARAVASUDEVA WITH CONSORTS IN VIJAYANARAYANA  
TEMPLE AT GUNDLUPPET



2 SATYABHAMA FOUND IN A POND  
AT SALIGRAMA



3. PARTHASARATHI IN LAKSHMI-  
VARADARAJASWAMI TEMPLE  
AT TERAKANAMBI



4. ISVARA IN ARRESVARA TEMPLE  
AT YEDATORE



village that was surveyed the printed inscriptions, if any, were compared with the originals and corrections made.

40. While on tour the following schools were inspected :—The Kannada School at Aghalaya, Krishnarajpete Taluk; the Kannada Boys' School, the Girls' School, the Aided English School and the Sanskrit Pāṭhaśālā at Sravanabelagola; the Kanada School at Gubbi, Hole-Narsipur Taluk, and the A. V. School at Sargur, Heggaddevankote Taluk.

*Office work.*

41. Besides the coins examined while on tour at Hole-Narsipur (para 26), 978 coins, consisting of gold, silver and copper pieces, were also examined during the year. Of these, 5 gold coins, forming a portion of a treasure found at Kyāsenhalli, Jagalur Taluk, were received from the Treasury Officer, Chitaldrug; 1 silver coin from a resident of Belur, and the rest, consisting mostly of copper pieces, from Mr. M. S. Narayana Rao, Retired Deputy Commissioner. They were found to consist mostly of Vijayanagar and Mysore coins, coins of the British and other East India Companies, coins of the Native States of India such as Baroda, Indore, Cutch, Hyderabad and Travancore, and coins of Ceylon, Burma, China, Turkey, Persia, Borneo, Italy, Denmark and Holland. One silver piece is said to have been issued by a Mādhyā guru named Satyabōdha. My thanks are due to Mr. M. S. Narayana Rao for kindly permitting me to examine his fine collection.

42. The inscriptions newly discovered at Sravanabelagola, about 70 in number, were printed and added on to the already printed Kannada texts of the revised edition of the Sravanabelagola volume. The printing of the Roman portion of the same volume has, however, made very slow progress, only 13 pages having been printed during the year. The translations are making fair progress.

43. The printing of the revised edition of the Karnāṭaka Śābḷānaśāsanam has likewise not made satisfactory progress, only 32 pages having been printed during the year. The last portion of the work, consisting of about 50 printed quarto pages, was carefully corrected with the help of palm-leaf manuscripts and sent to the press.

44. The work in connection with the General Index to the volumes of the Epigraphia Carnatica made satisfactory progress during the year, words beginning with the letters M to S having been written out and made ready for the press.

45. The Photographer and Draughtsman prepared illustrations for the Annual Report for 1911-12. He took photographs of a large number of coins. He accompanied me on tour to the Hassan and Mysore Districts and took photographs of a large number of temples, sculptures and inscriptions. He prepared a plan, giving the position of every inscription on the smaller hill or Chandragiri at Sravanabelagola. A large portion of his time was taken up in developing the numerous negatives brought from tour and printing photographs. He also prepared transfer copies for the Mysore Exhibition certificates.

46. The Architectural Draughtsman completed seven plates illustrating the Hoysalēśvara temple at Halebid.

47. A list of photographs and drawings prepared during the year is given at the end of Part I of this Report.

48. The following works were transcribed during the year by the two copyists attached to the office :—(1) Rājēndravijaya-purāṇa, (2) Uttarapurāṇa, (3) Vrata-svarūpa, Sapta-paramasthāna and other minor works, (4) Jainēndra-vyākaraṇam (in part) and (5) Traivarnikāchāra (in part). They also compared about 500 pages of transcripts.

49. In compliance with the request of the Collector, Civil and Military Station, Bangalore, to be furnished with provisional translations of the inscriptions discovered by me at Domlur, in 1911, as he was arranging for their preservation under the Ancient Monuments Act, provisional translations of the new Kannada and Tamil inscriptions, 10 in number, were sent together with details about their locality.

50. At the request of Rev. W. H. Thorp, B.A., a pile of palm leaf and paper manuscripts received from the United Theological College, Bangalore, was carefully examined and classified. The manuscripts contained mostly literary works in Sanskrit, Kannada, Tamil and Telugu. Several of them are not printed.



51. During the year under report a paper on " Bhāmaha and Daṇḍi " and a note on " S'ankarâchârya and Balavarmâ " were contributed to the *Indian Antiquary*, and a paper on " Talkâḍ " to the Journal of the Mythic Society.

52. Messrs. Rai Bahadur Pandit Hira Lal of the Central Provinces, and Sitaram Mahadev Phadke, B.A., of Poona visited the office during the year.

53. The hands in the office have discharged their heavy duties satisfactorily.

---

## List of Photographs.

N.	Size	Description	Village	District
1	6½" X 4½"	Narasimha Temple, figure with a bow	Nuggihalli	Hassan
2	"	Do Rati and Mammatha	"	"
3	"	Do Vishnu figure	"	"
4	"	Do Surya	"	"
5	"	Do Govardhana figure	"	"
6	"	Do Female do	"	"
7	"	Do Hayagriva do	"	"
8	"	Do Krishna with serpent	"	"
9	"	Do Figures in a cradle	"	"
10	"	Do Niche	"	"
11	10" X 8"	Do Ornamental base	"	"
12	"	Siya temple, west view	"	"
13	"	Odegal-basti, east view	Stravanabelagola	"
14	"	Dvarapalaka figure on Vindhya giri	"	"
15	"	Back view of Gommatesvara	"	"
16	"	Sasana-mantapa on Chandragiri	"	"
17	"	Akkana-basti, north view	"	"
18	"	Paintings in the Matha	"	"
19	"	Do do	"	"
20	"	Parasvantha-basti, south view	"	"
21	"	Bharatesvara on Chandragiri	"	"
22	"	Mandasana in the Matha	"	"
23	"	Stone-car in front of Terna-basti	"	"
24	12" X 10"	Statue of Gommatesvara	"	"
25	"	Inscription on Siddhara-gundu	"	"
26	"	View of Chandragiri from Vindhya giri	"	"
27	"	Do and do	"	"
28	12" X 10"	Mandasana in Dordali Sastri's house	"	"
29	6½" X 4½"	Dvarapalaka figure to the right of Gommatesvara	"	"
30	"	Do left do	"	"
31	"	Lakshmi on the Akhanda-bagilu	"	"
32	"	Tyagada-kambha with mantapa	"	"
33	"	Do do	"	"
34	"	Chennanna-basti and dome	"	"
35	"	Jaina figures in Dordali Sastri's house, front view	"	"
36	"	Do do back do	"	"
37	"	Bahubali-basti	"	"
38	"	Gandhavarana-basti	"	"
39	"	Sasana-basti	"	"
40	"	Elephant in front of Mangayi basti	"	"
41	"	Chauri-bearer	"	"
42	10" X 8"	Basti at Jinanathapura, west view	Hale Belgola Jinanathapura	"
43	"	Do south do	"	"
44	6½" X 4½"	Do figure on outside wall	"	"
45	"	Do do on wall with tower	"	"
46	"	Figures on the tank bund	Channarayapatna	"
47	"	Old fort wall	"	"
48	10" X 8"	Kesava temple, south view	"	"
49	12" X 10"	Lakshmi Narasimha temple, front tower	Hole-Narsipur	"
50	"	Do three towers on top of roof	"	"
51	6½" X 4½"	Figure in Lakshmi Narasimha temple	"	"
52	"	Do do	"	"
53	"	Uttaradi Matha, front view	"	"
54	12" X 10"	Two viragals	Huvinahalli	"
55	10" X 8"	Siya temple, stone inscription	Mavanur	"
56	"	Halekote hill, east view	Halekote	"
57	"	Narasimha temple, female figure	Satigrama	My-sore
58	"	Ramanujacharya temple, west view	"	"
59	"	Anantanatha basti, group of Jina figures	"	"
60	"	Do Jina figure (front view)	"	"
61	6½" X 4½"	Do do (back view)	"	"
62	12" X 10"	River view	Chunchankatte	"
63	"	Do do	"	"
64	"	Do with temple	"	"
65	"	Ramaswami temple, front view	"	"
66	"	Do wooden car	"	"
67	"	View of Siya temple, and river	Yedatore	"
68	"	Arkesvara temple, front tower	"	"
69	"	Muhammadan mosque, front view	"	"
70	6½" X 4½"	Arakesvara figure	"	"
71	"	Tandavesvara figure	"	"
72	10" X 8"	Figure of a cow with inscription, on the hill	Bettadapura	"
73	"	Perforated window	"	"
74	12" X 10"	View of tower and temples at the foot of the hill	"	"
75	"	Full view of the hill	"	"
76	10" X 8"	Torana Kambha at the foot of the hill	"	"
77	"	Jina figure in the Taluk Office	Heggaddevankote	"
78	"	Varadaraja-swami temple, south view	"	"
79	"	Do north do	"	"
80	6½" X 4½"	Lamp pillar in Varadarajaswami temple	"	"
81	12" X 10"	Jain basti, group of Jina figures	Saragur	"
82	10" X 8"	Figures of Parayaswami temple	Gundlupet	"
83	12" X 10"	Varadaraja-swami temple, front view	Terakanambi	"
84	10" X 1"	Krishna and his mother	"	"
85	6½" X 4½"	Parthasathya figure	"	"
86	12" X 10"	Coins	"	"
87	6½" X 4½"	Vinagal	"	"
88	8½" X 6½"	Monolithic discus on a pedestal in front of Gangadharevara temple	Gavipura	Kolar Bangalore
89	"	Monolithic damaruka in front of Gangadharevara temple	"	"
90	"	Trisula in front of Gangadharevara temple	"	"
91	12" X 10"	View of Gangadharevara temple	"	"
92	"	Monolithic umbrella near Gangadharevara temple	"	"

## List of Drawings.

No.	Description	Village	District
1	Hoyasaleswara temple, details of scrolls	Halebid	Hassan
2	Do do	"	"
3	Do do	"	"
4	Do do	"	"
5	Do do	"	"
6	Do details of canopies above figures	"	"
7	Do do	"	"

## PART II—PROGRESS OF ARCHÆOLOGICAL RESEARCH.

## I. Epigraphy.

54. A large number of the new records copied during the year under report can be assigned to specific dynasties of kings such as the Gangas, the Kadambas, the Kongāḷvas, the Chōḷas, the Hoysalas, Vijayanagar and Mysore. There are also a few inscriptions relating to the Hoḷe-Narsipūr, Ummattūr, Nuggihalli and Heggadadēvan-kōṭe chiefs. Among the epigraphical discoveries of the year, the inscriptions found on the rock to the west of Lakkidone at S'ravaṇa Belgoḷa, which go back to the 9th and 10th centuries, if not earlier, are of some interest and importance. The Jaina epitaphs copied at Ankanāthapura near Hoḷe-Narsipūr, which may be assigned to the 10th century, afford evidence of the place having once been a great Jaina settlement. A few Jaina images were found at Būvanhalli, Hunsur Taluk, Sāligrāma, Yedatore Taluk, and S'ravaṇa Belgoḷa with inscriptions in characters of the 10th and 11th centuries. Some epigraphs discovered in Hoḷe-Narsipūr and Yedatore Taluks furnish a few items of new information with regard to the Kongāḷvas and the Hoysalas, while a few others in the same locality go to prove that a branch of the Belur chiefs ruled from Hoḷe-Narsipūr for several generations. An inscription in Gundlupet Taluk brings to notice some Mahrātṭa officers of the 16th century under Vijayanagar with the title *Mahāpātre*.

## THE GANGAS.

55. Only two records relating to the Ganga dynasty were copied during the year. One of them appears to refer itself to the reign of Rājamalla II and the other to that of Eṛevappa or Nitimārga II. A few more inscriptions are clearly of the Ganga period, though no king of that dynasty is named in them. These mostly consist of old Jaina epitaphs copied in Hoḷe-Narsipūr Taluk and short inscriptions, recording visits of distinguished personages, discovered at S'ravaṇa Belgoḷa.

*Rājamalla II.*

56. An inscription in front of the Narasimhasvāmi temple at Kunche, Hoḷe-Narsipūr Taluk (see Plate VIII, 5), which is partly worn, is dated in the third year of the coronation of Satyavākya-Koṅṇuivarma-dharma-mahārājādhirāja, lord of the excellent city of Kovalāla, lord of Nandigiri, s'rimat -Permaḍigaḷ, and records the grant of the tax on ghee by Kālakkayya to the *mahājanas* of Kunche in the presence of the king and the *prabhu* Kālayya. The grant was made on the occasion of the Kumbha-sankrānti, on a Tuesday corresponding to the *Peṛe-tale* day in the month of Māgha of that year. The epigraph closes with the usual final verse beginning *bahubhūh*. It is very probable that the king referred to here is Rājamalla II. As he came to the throne in 869-70 (*Report* for 1910, para 61), the date of the present record, which is dated in the third year of his reign, would be 871-72. The expression *Peṛe-tale-divasa* (literally 'the crescent-head day') occurs in several inscriptions, *e.g.*, EC, 3, Mandya 14, of A.D. 907, and EC, 5, Hassan 45, of A.D. 1025. In the translation of the former inscription the expression has been taken to mean the 8th lunar day, because, according to astrology, the crescent-headed S'iva is the guardian deity of that day. But the correct expression for connoting S'iva is *Peṛe-taleyam* and not *Peṛe-tale*. Further, the inscriptions in which this term occurs do not name the *pakshas* or fortnights of the month, so that the lunar day intended must be one that does not occur in both the fortnights. Such a lunar day can only be either the full-moon day or the new-moon day. In some records the expression *Puṇṇame-tale-divasa* is also used (*Report* for 1908, para 35). *Puṇṇame* is the *tail-bhava* form of Pūṇimā.

## OLD INSCRIPTIONS NEAR LAKKIDONE AT S'RAVANA BELGOLA.

## 1.

- 1 śrī-Jina-mārggan niti-
- 2 sampannan Sarppachûlâmaṇi.

## 2.

śrī-Nāgivarṃmam bâva . . . malâ. . . .  
tti-mârtraṇḍam.

## 3.

- 1 śrī-E'chayyam
- 2 virôdhi-nishṭhuraṃ.

## 4.

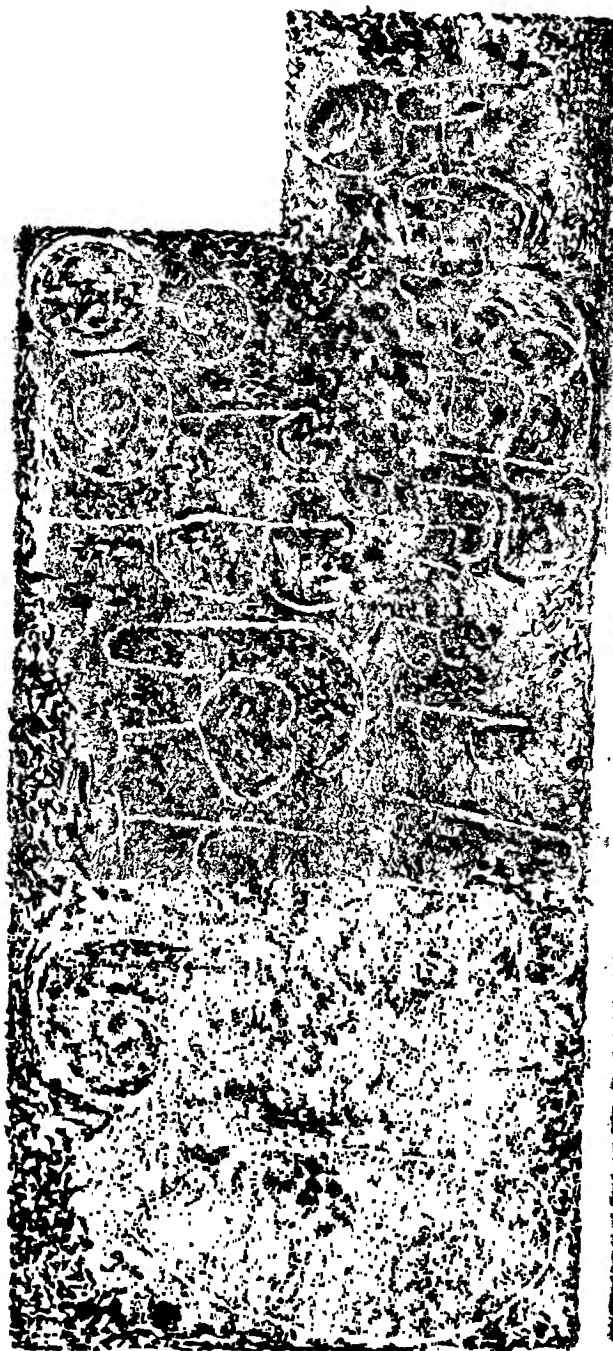
śrī-Vatsarâjam Bâlâdityam.

## 5.

STONE INSCRIPTION OF SATYAVAKYA AT KUNCHE, HOLE-NARSIPUR TALUK.

- 1 svasti Satyavākya-Koṅṇivarṃma-
- 2 dharmma-mahârâjâdhirâja Ko-
- 3 vaḷâla-pura-varêśvara Nandigiri-nâ-
- 4 tha śrīmat-Pemaḍi. . . . galapaṭṭa-
- 5 ñ-gaṭṭida mûṇanya varshada Mâ-
- 6 gham mâsada Peretale-deva-
- 7 samum Maṅgaḷa-vârad andu Ku-
- 8 mbha-saṅkrântiyo Kuñcheya ma-
- 9 hâjanakke Permmaḍiyum prabhu-
- 10 Kâlavyanum iḷdu tuppa-de-

OLD INSCRIPTIONS NEAR LAKKIDONE AT SRAVANA BELGOLA



I



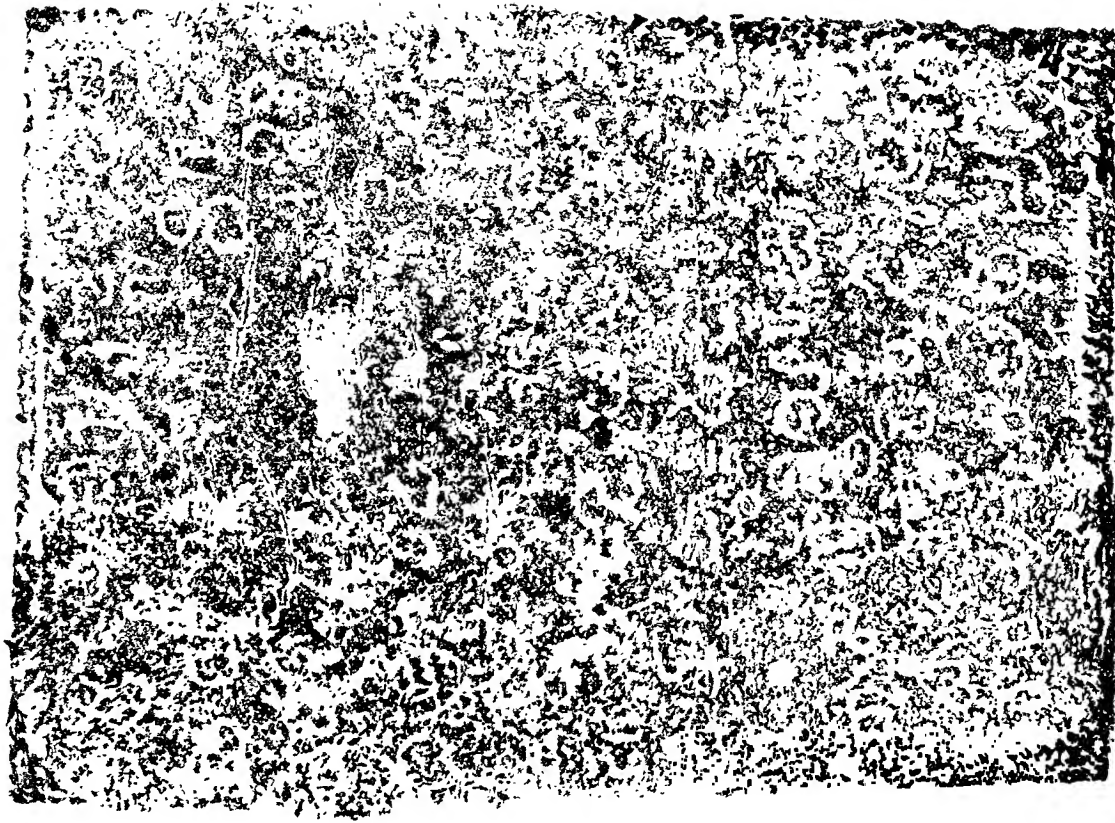
II



III



IV



V





*Ereyappa.*

57. An inscription at Chikka Hanasôge (EC, 4, Yedatore 31), which has now been revised, appears to be a record of this king's reign. It is a *vîragal*, mostly worn, the top of the stone being also broken. It refers to a battle that took place at Kôgiyûr between the Gangas and some other power, in which the Ganga king took part. The available portion of the record opens with the praise of some minister named Dharasêna who is compared to Mândhâta. Then follow praises of some men, apparently his descendants, who are described as members of the Ganga family, possessors of valour and virtues and experts in the art of war. They fought bravely and fell, and Gôvindara granted the Konga-nâdu 70 as *kalnâtu* for them. We know from several records that Gôvindara was a high officer under Ereyappa (last year's *Report*, para 74). The expression *kalnâtu* or *kalnâdu* does not mean 'stony or waste land' as has been supposed by several scholars, but means a grant for the purpose of setting up (*naḍu*) a memorial stone (*kal*). The date of the present record may be about 900.

58. A few other epigraphs which, judging from their palaeography, are assignable to the Ganga period, may also be noticed here. An inscription at Doddâ Byâgatavalli, Holê-Narsipûr Taluk, which is dated A.D. 974, records a grant of land by Pândya-gâvuṇḍa to Mâdhavayya. A *vîragal* at Niḍuvâṇi in the same taluk is a curious specimen of its kind, containing, as it does, two inscriptions with two sets of sculptures on the right and left halves of the same stone. The inscription to the right refers to a boar-hunt and that to the left to a cattle raid. The sculptures in the top and middle panels on both the halves are identical, namely, a seated male figure flanked by female chauri-bearers and a dancing male figure flanked by celestial nymphs, but those in the bottom panels are different, the right portion showing a man with two dogs standing between two boars and the left, two men armed with bows fighting with each other, the rescued cattle being represented at the side. Such double inscriptions and sculptures on one and the same *vîragal* are rare. In the present case the records commemorate the deaths of two brothers who may have died at about the same time. The inscription to the left tells us that Kencha, younger brother of E'cha-gâvuṇḍa of Bidirpaka, fell in a cattle raid at Niḍuvâṇi in the year Pramôḍita (*i.e.*, Pramôḍa); while that to the right informs us that E'cha-gâvuṇḍa of Bidirpaka killed a boar and died. The year Pramôḍa of this record very probably represents A. D. 970. Bidirpaka is no doubt identical with Bidirakka, a village situated a few miles to the south. An inscription on the pedestal of a small Jina image in the Chandranâtha-basti at Bûvanhalli, Hunsur Taluk, says that the image was consecrated by Ke...labhadra-gorava, disciple of Bâlachandra-siddhânta-bhaṭâra. The date of the record may be about 950. A stone built into the ceiling of the north entrance of the *prâkâra* of the Ankanâthêśvara temple at Ankanâthapura, Holê-Narsipur Taluk, is an epitaph of Dêviyabbe-kanti, female disciple of Prabbâchandra-siddhânta-bhaṭâra. It begins with the verse *śrîmat-parama-gumbhîra* and concludes with the statement that having done penance for five days she went to *svarga*. Two more Jaina epitaphs, built into the ceiling of the Subrahmaṇya temple at the same place, record the deaths of Châmakabbe and A'yvaśâmi. Châmakabbe is described as the mother of Daḍiga-setti, who was adorned with many good qualities, and of Dêvaradâsayya, and as a supporter of the Jaina assembly (*S'ravaṇa-saṅgha*) of the four castes. She belonged to the Koṇḍakunda lineage *i.e.*, was a lay disciple of a gurn of that lineage. A'yvaśâmi was the son of the *Prithuvî-paramêśvara mahânâyyara* Rêchayya, supporter of the Jaina assembly of the four castes. The statement that he gave promise of becoming a man of eminent qualities leads us to infer that he died young. Another Jaina epitaph, now lying in the backyard of Darôg Venkoba Rao's house at Holê-Narsipûr, tells us that the chief of *munis*, Mahêndrakirti, who had conquered the eight *kurmas* by his good qualities, went to *svarga*. The period of these epitaphs is very probably the middle of the 10th century.

59. We may now briefly notice here the short inscriptions newly discovered at S'ravaṇa Belgôla which record the visits of distinguished persons to the place. Four of them are shown in Plate VIII. Some of the epigraphs appear to go back to the 8th century, while most of the others are engraved in characters of the 9th and 10th centuries, a few being in later characters of the 11th and 12th centuries also. In a few cases only the titles of the visitors are recorded, while in others their names are given along with some epithet. As instances of the former may be

given – Gangara baṇṭa (a warrior of the Gangas), Baḍavara naṇṭa (a friend of the poor) śrī-Nāgati-āḷḍam (the ruler of Nāgati), śrī-Rājana chaṭṭa (the king's merchant) and Mahā-maṇḍalēśvara; and of the latter—śrī-E'chayya, cruel to enemies (Plate VIII, 4); śrī-I'sarayya, elder brother to others' wives; śrīmad-Arīṣṭanēmi-paṇḍita, destroyer of hostile creeds; śrī-Gōvaṇayya, a Brahma among byālas (?serpents); śrī-Nāgivarma, a sun.....(Plate VIII, 2; the characters of this inscription are peculiar); and Puḷichōrayya, a teacher (śja) of the great banner. Among other names may be mentioned Ravichanda-dēva, śrī-Kavi-Ratna, śrī-Nāgavarma, śrī-Vatsarāja Bālāditya (Plate VIII, 3), śrī-Pulikkalayya, śrī-Mārasingayya and śrī-Chāmundayya. Of these, Kavi-Ratna and Nāgavarma may be the celebrated Kannada poets who flourished at the close of the 10th century; Mārasingayya, the Ganga king of that name; and Chāmundayya, the renowned general who set up the colossus at S'ravaṇa Belgōla. Two inscriptions on the rock in front of the Iruve-Brahmadēva shrine to the north of the temple enclosure on the smaller hill or Chandragiri give us the interesting information that Chandrāditya and Nāgavarma were the artists who carved the figures of Jinas, animals, etc., on the rock (para 13). A few of the longer inscriptions on the rock to the north of Lakki-dōṇe (para 54) deserve some notice. One of them (Plate VIII, 1.), which appears to be the oldest on the rock, records the visit of Sarpa-chūlāmaṇi (: crest-jewel among serpents), who walked in the path of Jina and was of righteous conduct. It is not clear who is meant by the name. Another, which consists of a prose passage and a *kanda* verse, says that Madhuvayya, possessed of fame resembling the moon, S'iva's smile, the froth on the milk sea and the Kailāsa mountain, a lay disciple of Maḷadhāri Nayanandi-vimukta, arrived there and did obeisance to the god with intense devotion; a third tells us that Kaṇṇabbarasi's younger brother Chāvayya, Dammadayya and Nāgavarma arrived there and paid homage to the god; while a fourth informs us that the glorious Ereyapa-gāmuṇḍa and Maddayya, having arrived there, performed austerities. The above records may not be very important historically, but they have their own value in several other respects, one of them, for example, being their antiquity. They thus bear testimony to the sacredness and importance of the place even in early times, so that even high personages of the Jaina persuasion deemed it a duty to visit the place at least once in their lifetime and have their names permanently recorded on the holy spot.

#### THE KADAMBAS.

60. Two records copied during the year appear to belong to the Kadamba dynasty, though they do not name any particular king. One of them, found on the rock to the east of Kanchina-dōṇe on the smaller hill at S'ravaṇa Belgōla, is a short epigraph telling us that the Kadamba had three boulders brought to the place. There are two big boulders still standing at the place with a third which is broken to pieces. The reference is apparently to these boulders. We are not told who this Kadamba was. Judging from the characters, the record may be assigned to the 10th century. The other record is a Jaina epitaph built into the ceiling of the Subrahmaṇya temple at Ankanāthapura, Hole-Narsipūr Taluk. It says that Rāchaya, a Kadamba, son of Bāsabe, having renounced the world, performed penance for three days and became a demi-god. We are also told that Baladēva was the writer of the epitaph. The period of the record may be about 950.

#### THE KONGĀLVAS.

61. About ten inscriptions relating to the Kongālvās were copied in Hole-Narsipūr and Yedatore Taluks. They are of some importance as furnishing the names of at least three Kongāḷva kings not known before, namely, Tribhuvanamalla Kongāḷva-Dēva (1079-1105), Vira-Kongāḷva (c. 1115) and Tribhuvanamalla Vira-Dudda-Kongāḷva (1171-1177). They also enable us to modify the opinion expressed by Mr. Rice (*Mysore and Coorg*, p. 145) that the Kongāḷva kings disappear on the expulsion of the Chōlas by the Hoysalas. Some of the records mention two more names, but one of them, Konga-kshitipati, is not specific, while it is doubtful whether the other, Duddamallarasa, represents a king of *this* dynasty. Three of the epigraphs refer to the wars between the Kongālvās and the Changālvās, and one to a war with the Hoysalas.

#### *Tribhuvanamalla Kongāḷva-Dēva.*

62. Two epigraphs copied in Pāpēgauda's field to the west of Sāligrāma, Yedatore Taluk, belong to the reign of this king. Both of them are *vīragals*, dated

in A.D. 1079 and 1105 respectively, and refer to an attack on Sâligrâma by the Changâlvas. The earlier inscription tells us that when Tribhuvanamalla Kongâlva-Dêva was ruling the kingdom, in the month of Mithuna of Siddhârthi, corresponding to the S'aka year 1060, Trai'ôkya-setti and Chiluka-setti, having routed the cavalry of the Changâlvas who had attacked Saligame, went to *setti*; that some lands were granted for their happiness; and that Ayañgal performed the ceremony of setting up a memorial stone. From the other record, which is dated in the month of Makara of Târaṇa, corresponding to the Saka year 1026, we learn that during another attack on Sâligrâma in the same reign by the Changâlvas, Trai'ôkya-setti's (son) Mâ-ayya fought and fell. The solar months given in these records are worthy of note.

*Duddamallarasa.*

63. An inscription on the right jamb of the doorway of the Ankanâthêśvara temple at Ankanâthapura, Hole-Narsipur Taluk, records that Duddamallarasa, while residing at Henneḡaḡaḡa in peace enjoying the pleasure of sovereignty, granted the village of Aybavalli to Prabhâchandra-Dêva for the erection and occasional repairs of a Jain temple. This king is in all probability identical with the Duddamalla-Dêva mentioned in EC, 5, Arkalgud 97, of about 1095. The Prabhâchandra of this record may be the same as the one named in Arkalgud 99, of 1079. It is probable that the king was a Kongâlva, though the two inscriptions in which his name occurs do not specify the dynasty. The date of the epigraph may be about 1100.

*Vîra-Kongâlva-Dêva.*

64. A record of this king was found on the inner sides of the jambs of the Râmânujâchârya shrine in the Lakshminarasimha temple at Hole-Narsipur. It tells us that the *mahâmaṇḍalêśvara* Vîra-Kongâlva-Dêva, a lay disciple of Prabhâchandra-siddhânta-Dêva, who was a disciple of Mēghachandra-Traividya-Dêva of the Mûla-sangha, Dêṣiga-gaṇa, Pustaka-gachchha and Koṇḍikunda lineage, caused the Satya-vâkya-Jinâlaya to be built and granted for it, with exemption from all imposts, Henneḡaḡaḡa to Prabhâchandra-Siddhânta-Dêva. The Mēghachandra and Prabhâchandra of this inscription are clearly identical with their namesakes mentioned in Sravana Belgola 47, dated A.D. 1115. The epigraph can be assigned to about the same period. Henneḡaḡaḡa is referred to in EC, 5, Arkalgud 79 and 81, of 1189, as the seat of one of the five S'aiva maṭhas presided over by Anka-jîya.

*Tribhuvanamalla Vîra-Dudda-Kongâlva-Dêva.*

65. Two inscriptions copied at the I'svara temple at Mâḡalpyya, Hole-Narsipur Taluk, belong to the reign of this king. One of them, a *vîra-gal*, is dated in A.D. 1171, while the other bears the date 1177. The former records that when the *mahâmaṇḍalêśvara* Tribhuvanamalla Vîra-Dudda-Kongâlva-Dêva was ruling the kingdom in peace and wisdom at Moḡatevabîḡa, during an attack on Moḡatevabîḡa by the Hoysaḡas, Tammaḡa-Rudra, by order of Kongâlva-Dêva, killed the horses of the enemy and went to *vîra-sarga*. Then follow four verses in praise of Rudra's valour. The record closes with the statement that Kôṭehâḡa was granted by the king for Rudra and that a memorial stone was set up by Sôma-jîya and others. The other epigraph tells us that, during the rule of the same king, Kongâlva-setti of Ippaya and several others (named) made a grant of land to the I'svara temple of their village.

66. Three more records of this dynasty, which do not mention any particular king, may be noticed here. One of them, engraved in characters of the 11th century on a beam built into the ceiling of the Subrahmaṇya cell in the Ankanâthêśvara temple at Ankanâthapura, Hole-Narsipur Taluk, mentions a Kongâlva, who was a Yama to the Kadamba family. It is to be regretted that the inscription is mostly chiselled out and the beam cut to suit the structure. Another at Hale-Bâchêhalli, Yedatore Taluk, which is fragmentary, the top portion being gone, contains an *anushṭubh* verse in praise of a Konga-kshitiapati who, it says, made the earth his own by only one *vikrama* (his unaided valour), while Vishṇu had to do the same by three *vikramas* (strides). Then follow two usual final verses. The third is a mostly worn *vîra-gal* at Jôḡli-Kuppe, Hole-Narsipur Taluk, which informs us that when the Changâlva did not retreat from the battle-field, the Kongâlva drove him back and defeated him. The period of these two records may be about the middle of the 12th century.

## THE CHANGĀLVAS.

67. The Changālvās have already been referred to incidentally when speaking of the Kongālvās. A *vīragal* built into the bund of the tank at Chikka Hanasoge, Yedatore Taluk, seems to belong to the Changālvā dynasty. The top portion of the stone is worn. The epigraph tells us that in the year Tārāṇa, corresponding to the S'aka year 1085 (A.D. 1164), during the prosperous reign of.....Changālvā-Dēva, on the Nāyakas of Konga-nāḍu harrying the cattle of Hanasōge, Māragavare rescued the cattle and died. Māra and Mollauga set up the stone.

## THE CHOLAS.

68. About half a dozen records copied during the year relate to the Chōlas. Only one of them is in Kannada, the others being in Tamil. They were found in Yedatore, Heggadadevankote and Gundlupet Taluks. Some of them are unfortunately fragmentary.

*Rājendra-Chōla I.*

69. A Kannada inscription on a *vīragal* at Hampāpura, Yedatore Taluk, refers itself to the reign of this king. It is dated in S'rimukha, corresponding to the S'aka year 956 (A. D. 1033). The regnal year is also given, but the figures are indistinct. We know, however, from other inscriptions that A. D. 1033 was the 22nd year of his reign. The latter portion of the record being mostly worn, all that we can make out of it is that some one fought against the Changālvā and went to *svarga*. The Chōlas, as a general rule, imposed their names on the conquered provinces and kings. From his prenomēn Rājendra-Chōla, Nanni-Changālvā appears to have been defeated by the Chōlas and to have acknowledged Rājendra-Chōla as his overlord. The *vīragal* probably refers to this Changālvā.

*Kulōttunga-Chōla I.*

70. There are two Tamil records of this king. One of them, copied at Maṭakere, Heggadadevankote Taluk (para 35), is so much worn that only a few words of the historical introduction can be made out. This introduction, when completed from other similar records, states that while the goddess of Fame became conspicuous, while the goddess of Victory desired him, while the goddess of the Earth became bright, and while the goddess of Fortune wedded him—Kōv-Irājakēsaripanmai *alias* the emperor S'ri-Kulōttunga-S'ō a-Dēvar rightfully wore the excellent crown of jewels; caused the wheel of his authority to roll over all regions, so that the Villavar (Chēras) lost their position, the Mīnavar (Pāṇdyas) became disconcerted, and Vikalan (Vikramāditya) and S'ingana (Jayasinha) plunged into the western ocean; performed the anointment of victory; and was graciously seated on the throne of heroes along with his queen Puvana-mulud-uḍaiyāl. The date of the epigraph may be about 1090. The other inscription is a *vīragal* found at Annāru in the same taluk. It is dated in the 46th year of his reign (A.D. 1115) and records the death of some Gāmuṇḍa during a (?) cattle-raid. The stone was set up by S'ōla-Gāmuṇḍa. The use of the Kannada word *niṣida* (set up) in this Tamil epigraph deserves notice.

71. Three more Tamil records of a fragmentary nature may also belong to the same reign. One of them near Mūḍlukoppalu (EC, 4, Yedatore 4), now revised, is mostly worn and incomplete. It seems to record some agreement between Virarankakkāraṇ, superintendent of Erumaṇaivirapattāṇam *alias* Idaitturai of Idaitturai-nāḍu in Rājendra-S'ōla-vaṇanāḍu of Muḍigoṇḍa-S'ōla-maṇḍalam and the Vaiśrāvaṇas of the Eighteen lands. Another on a pillar in the backyard of Kempuramanna's house at Yedatore, tells us that Ponnāṇḍan's son Ankakkāraṇ erected a temple named Ankakkāriśvara for the god Nāyarukilavār, lord of Aiyampolil *alias* Uyyakkōṇḍa-S'ōla-paṭṭāṇam in Turai-nāḍu, and granted some lands to it. Another inscription at Kandagāla, Gundlupet Taluk, records a grant by the One-thousand-five-hundred of the Eighteen lands, residing in Kandamanḍalam *alias* the southern Aiyapolil of Ku...nāḍu in Gangaṇḍa-S'ōla-vaṇanāḍu of Muḍigoṇḍa-S'ōla-maṇḍalam, for the god Somēśvara of their village.

## THE HOYSALAS.

72. A large number of the inscriptions copied during the year relates to the Hoysala dynasty. The records begin in the reign of Vinayāditya and end in the

reign of Ballāḷa III, covering a period of 245 years from A. D. 1089 to A. D. 1334. Some of them furnish a few items of new information with regard to the Hoysalas. One of the epigraphs copied at Māvanūr, Hole Narsipur Taluk, is elegantly executed both from a literary and an artistic point of view. A few more records are clearly of the Hoysala period, though no king is named in them.

*Vinayāditya.*

73. An inscription on a stone to the left of the Rāmēśvara temple at Bāgavāḷu, Hole-Narsipur Taluk, refers itself to the reign of this king and registers a grant in A. D. 1089 to a Śiva temple. It tells us that when the *mahāmandalēśvara* entitled to the band of five chief instruments, the *mahāmandalēśvara* Vinayāditya-Poysala-Dēva was ruling Gangavāḍi in peace and wisdom, Māvanankakāra, champion over traitors to their lord, son of Māṇika-se ṭi and Sāutiyabbe of Bāgiyila, granted, with pouring of water, certain lands to Pū . . śiva for the god Rāmēśvara. Bāgiyila is apparently the old name of the village Bāgavāḷu where the inscription is found.

74. Two inscriptions found on the pedestals of two metallic Jina images at Sravana Belgola (Plate IV, 1; seated figures at the sides) may also be noticed here, as they appear to belong to about the same period. One of the images is in the possession of Garagaṭṭe Vijayarājaiya and the other in the possession of his brother Garagaṭṭe Chandraiya. The inscription on the former states that the image was presented to the Tirthada-basadi at Kaḷasatavāḍi by Dēvaṇandi-bhaṭṭāraka's female lay disciple Mālabbe, and that on the latter, that it was presented to the same basadi by Kaṇṇabe-kantiyar. We thus learn that these images, though they are now at Sravana Belgola, were once the property of the Tirthada-basadi at Kaḷasatavāḍi. The latter is the modern village Kaḷasavāḍi, situated at a distance of about four miles to the south of Seringapatam, where, according to tradition, there were numerous Jaina bastis at one time. This tradition is borne out by the fact that some years ago a regular cart-load of metallic images and vessels belonging to Jaina bastis was unearthed in the bed of a channel that runs close to the village. The inscriptions thus afford evidence of the village having been an important Jaina settlement in the 11th century, though there is not a single Jaina living there at present.

*Vishṇuvardhana.*

75. There are several records of the reign of Vishṇuva dhana, the earliest of them being on a stone in front of the Ś'vara temple at Teranya, Hole-Narsipur Taluk. It is mostly worn and appears to be dated in A. D. 1115. After giving the usual account in verse of the rise of the Hoysalas and mentioning the defeat of the Pāṇḍya king and Jagadēva by Ballāḷa I and his brother Vishṇuvardhana, the epigraph proceeds to give in prose the following among others of the titles of Vishṇuvardhana: Entitled to the band of five chief instruments; the *mahāmandalēśvara*; lord of the excellent city of Dvārāvati; champion over the Malapas; capturer of Talakāḍu, Kongu, Nonambavāḍi, Banavase and Hānūgal; Bhujabaḷa-Vira-Ganga and Vijaya-Nārāyaṇa. The boundaries of his kingdom are given as Nangali and Paḍiyaghaṭṭa on the east, Kongu and Chēravannamde (? Chēram and A'nemale) on the south and Bārakanūra-ghaṭṭa on the west. The name of the northern boundary is defaced. The inscription then records that when Vishṇuvardhana-Hoysala-Dēva was in the residence of Dōrasamudra ruling the kingdom in peace and wisdom, punishing the wicked and protecting the good, a subordinate of his, Nārāṇa-Dēva, erected a temple in the cyclic year Jaya, corresponding to the Ś'aka year (?) 1044, and set up the god Nārāyaṇa in it. The names Bhāskara-paḍita and *hergyade* Nēma occur at the close of the record. Another inscription in Basappa's shrine at Chīranballi Yedatore Taluk, which appears to be dated in 1116 (Durmukhi), tells us that when the possessor of titles, the *mahāmandalēśvara*, Tribhuvanamalla, capturer of Talekāḍu, Gangavāḍi and Nonambavāḍi, Bhujabaḷa-Vira-Ganga-Hoysala-Dēva was ruling the earth, on the occasion of a solar eclipse, a grant of land was made to Chaṭṭa-jīya. Another near the Kāḷamma temple at Janivāra, Channarayapatna Taluk, gives the interesting information that Vishṇuvardhana, on his way to (?) Kaḍuṇāḍu of Hemmāḍi-Rāya of Kaṭaka, made a vow to the goddess and granted some land for her on a Monday corresponding to the 11th lunar day of the bright fortnight of Chaitra in Hēmaḷambi, which is coupled with the Ś'aka year 1039 (A. D. 1117). The above Hemmāḍi-Rāya is no doubt identical with the Chālukya king Vikramāditya-Perumāḷi (1076-1126). Kaṭaka probably

denotes Kalyāṇa-kaṭaka. The present inscription, which is properly a record of Ballāḷa II, refers incidentally to this former grant by Viṣṇuvardhana. A *viragal* to the west of Kaḍubinakōṭe, Hole-Narsipur Taluk, which bears no date, also refers to a battle between the Chālukyas and Viṣṇuvardhana. The latter portion of the record is defaced. It tells us that on Bhallaha's general Bhôgachatta marching against the *maḥamundalêśvara*, Tribhuvanamalla, capturer of Talakâḍi, Bhujabala-Vira-Ganga-Hoysala-Dêva, & Hoysala-Dêva (?) drove him back. Bhallaha of this record is clearly the Chālukya king Vikramāditya. Another *viragal* at Hanumanhalli in the same taluk, which is not dated, gives the name of the king as Vira-Ganga Vijeyāditya-Hoysala-Dêva and records the death of Maida-veggade of Teraneya who, we are told, fought on the way and fell. Rāya's son Babbeya set up the stone, erected a temple in the name of Maida-veggade and granted some lands to it. An inscription to the west of Nāraṇāpura, Yedatore Taluk, dated 1133, records that during the rule of the capturer of Talakâḍi, Bhujabala-Vira-Ganga-Hoysala-Dêva, the great minister and general Bheppayya made a grant of land to Kaṛekaṇṭha-jīya of Tore-nâḍu for the god Mahādêva of Beṭivāṇi. The donee is also named in EC, 4, Yedatore 6, of 1116. The last inscription of this reign copied during the year, is one in front of the Iśvara temple at Kunche, Hole-Narsipur Taluk. It is dated in 1139 and records the setting up of a linga and a grant of land for it by Chāma-gāmuṇḍa, Maṣaṇa-gāmuṇḍa and others during the rule of Viṣṇuvardhana-Dêva.

76. A much worn inscription in characters of the 12th century, found on the door-lintel of the *S'rīpāṭi-tīrtha* pond in the Rāmānujāchārya temple (para 28) at Sāligrāma, Yedatore Taluk, is of great interest as it seems to confirm in a way the traditional account of Rāmānujāchārya's visit to Sāligrāma. It begins with obeisance to Rāmānuja and a Sanskrit verse apparently in his praise and then proceeds to say in Kannada that Embār, A'ṇlān and A'chān of the *matha* at Srirangam granted some (?) privileges to the S'rivaishṇavas of Sāligāve. The above individuals were the immediate disciples of Rāmānujāchārya, the first two being in addition his close relatives. Embār was his cousin and A'ṇḍān, generally known as Mudaliyāṇḍān, was his nephew. A'chān, a favorite disciple, was also known as K'dāmbiyāchchān. The *matha* referred to is no doubt the *matha* of Rāmānujāchārya at Srirangam.

#### *Nārasimha I.*

77. There is only one record of this king, a *viragal* dated 1172, near the Iśvara temple to the south of Hūmahalli, Hole-Narsipur Taluk. It is of some historical importance as affording evidence of Ballāḷa II having turned refractory at the close of his father's reign. The *viragal* records that when the *maḥamundalêśvara* lord of the excellent city of Dvārāvati, capturer of Talakâḍi, Gangavâḍi, Nonambavâḍi, Banavase, Hānungal and Uchchangri, Bhujabala-Vira-Ganga-Viṣṇuvardhana-pratāpa-Nārasimha Dêva was in the residence of the capital Dōrasamudra ruling the earth in peace and wisdom, his servant Hiriyaiberda Billamotta Bameya-Nāyaka of Hūvinahalli, during the destruction of the village on the occasion of Ballāḷa-Dêva's incursion (*odise*), killed many and attained the world of gods. His sons Mādeya-Nāyaka and Sūreya-Nāyaka set up the stone. From the titles applied to him, Bameya-Nāyaka appears to have been a high officer under the king: he was perhaps the head of the company of archers (*billamotta*). The titles given are—lord of the excellent city of Dvārāvati, an elephant among the (?) Enegas (*Enegar-āna*), ruler of Kōlāla-nâḍu, receiver of boons from the goddess Kōlālādēvi, a fish-hook to the (?) Kāḍardvas, a Rāma in firmness of character, and a trampler under foot of hostile *sāmantas*. EC, 5, B. 10, 8, of 1177, also refers incidentally to Ballāḷa II having left his father and tried to oppose him.

To the same period may belong an inscription on the back of a stone Chaturvimsati-Tīrthakara image (Plate V, 2) in the fort Anantanātha-basti at Sāligrāma, Yedatore Taluk. It tells us that the image was a present from Bommavve, wife of Samba-dêva, who was a favorite lay disciple of Māglaṇandi-siddhānta-chakravarti of the Mūla-sangha and Balakāra-gaṇa. It is also stated at the close that the present was made at the conclusion of *āpatāya nōmṇi*, one of the *ratnas* or observances among the Jāmas.



*Ballāla II.*

78. There are half a dozen inscriptions of this king. One of them, a *vīraṅgal* near the Iśvara temple to the south of Hūvinahalli, Hole-Narsipur Taluk, which is dated in 1192, refers to the rout of Billama's army by Ballāla II and records the death of Kāmeya-Nāyaka in the battle of Lokkiguṇḍi. It tells us that when the refuge of the whole world, favorite of earth and for me, mahārājādhirāja paramēśvara, sun in the sky of the Yādava family, crest-jewel of rectitude, king of the hill chiefs, champion over the Malapas, fierce in war, hero true to his word, sole warrior, Śānivārasiddhi, Giridurgamalla, a Rāma in firmness of character, miśauka-pratāpa-Hoysana-chakravarti vīra-Ballāla-Dēva, having routed Billama's army, was with his army at Lokkiguṇḍi ruling the kingdom in peace and wisdom, his servant, lord of the excellent city of Dvārāvati, an elephant among the (?) Enegas, ruler of Kōlāla-nāḍu, receiver of boons from the goddess Kōlādēvi, a celestial tree to dependents, protector of refugees, a Rāma in firmness of character, a trampler under foot of hostile *sāmantas*, the *mahā-sāmant* Hiriyabēḍa Billamotta Kāmeya-Nāyaka of Hūvinahalli (see previous para) killed many in the battle of Lokkiguṇḍi and attained the world of gods. His sons Mancheya-Nāyaka and Māmeya-Nāyaka set up the stone. Kāmeya-Nāyaka was perhaps the grandson of Bameya-Nāyaka of the previous reign. Another *vīraṅgal* in the *prākāra* of the Chennigarāya temple at Dēvarmuddanhalli in the same taluk, which appears to be dated in 1194, records the death of some *gaṇḍa* in a cattle raid. An inscription in front of the Jyōtirmayēśvara temple at Sāligrāma, Yedatore Taluk, the top portion of which is gone, registers a grant of land to the temple by the *mahāpradhāna sarvādhikārī śrīkuraṇṇaḍa heggade* Māchayya. Inscriptions at Tonṇūr, Seringapatam Taluk, record grants in 1175 and 1177 by the same officer (*Report* for 1908, para 42). So, the date of the present record may be about 1175. Another at Janivāra, Channarayapatna Taluk, which was already referred to in para 75 as alluding to a former grant by Vishṇuvardhana, tells us that when the *mahāmaṇḍalēśvara*, Tribhuvanamalla, Vīra-Ganga-pratāpa-Hoysana-Ballāla-Dēva was in the capital Dōrasamudra ruling the southern circle of the earth, punishing the wicked and protecting the good, on the *pūjāri* of the temple of the goddess at Jannavāra presenting him with *sēse* (colored rice) and *prasāda* (sacred offerings), he made a grant of land for the goddess. The date of the grant may be about 1180.

79. A few more records, which probably belong to this reign, though they do not name the king, may be noticed here. A *vīraṅgal* behind the Maḷemallēśvara temple at Tavanidhi, Hole-Narsipur Taluk, which seems to be dated 1195, records that Macha-gauḍa's son Baira-seṭṭi, when attacked by thieves, fought with them and fell, and that Jake-gauḍa and Māncha-gauḍa set up the stone. Another *vīraṅgal* at the ruined Iśvara temple at Hanumanahalli in the same taluk, says that Bommaya lost his life in a cattle-raid and that the *mahājanas* of Māvinakere granted some land to Kēṭiga, who engraved the stone. Another at the same place makes the simple statement that on the death of Mudavēḍi's son Bācheya-nāyaka, his son Masaṇeya-nāyaka set up the stone. The period of these two records may be about 1200. An inscription on the pedestal of the image of Pārśvanātha in the Pārśvanātha-basti at Kittūr, Heggadadevankote Taluk, informs us that the image was consecrated in the cyclic year Viḷambi by Vāsupūjya-dēva of the Mūla-saṅgha, Kānūr-gaṇa, Tintriṇigachchha and the Kundakunda lineage. Judging from the characters, Viḷambi probably corresponds to A.D. 1179.

*Sōmēśvara.*

80. Of the records of this king, three were found on the south outer wall of the Ellēśvara temple at Ellēśapura, Hole-Narsipur Taluk, and two behind the Maḷemallēśvara temple at Tavanidhi in the same taluk. Two of the inscriptions at Ellēśapura, dated 1238, give us the new information that Sōmēśvara was then residing in Vijayarājēndrapaṭṭana, which he had brought into existence in the Chōla kingdom. Several inscriptions tell us that Kaṇṇanūr or Vikramapura near Srirangam was his residence in the Chōla kingdom. It is interesting to know from these records that he had another residence there, created by himself. It is not likely that Vijayarājēndrapaṭṭana is identical with Kaṇṇanūr.

81. One of the epigraphs at Ellēśapura, referred to above, records that when the refuge of all the world, favorite of earth and fortune, mahārājādhirāja paramēśvara, lord of the excellent city of Dvārāvati, sun in the sky of the Yādava family, crest-jewel of the all-knowing, king of the hill chiefs, champion over the Malapas,



fierce in war, sole warrior, unassisted hero, Giridargamalla, a Rāma in firmness of character, S'anivārasiddhi, niśśanka-pratāpa-chakravarti Hoysala-vira-Sômēśvara-Dēva's increasing victorious kingdom was continuing as long as the sun, moon and stars, and he was in the residence of Vijayarājēndrapaṭṭana in the Chōla kingdom ruling the earth in peace and wisdom, punishing the wicked and protecting the good—his servants, the three brothers Sōvaṇṇa, Gōviyaṇṇa and Nārasinga-Dēva, and a few others (named) made grants of land for the god Ellēśvara. The descent of the three brothers is thus given:—Gōviyaṇṇa; his son, Sōvaṇṇa; son of the latter's brother Nāgaṇṇa and Chāmaṇṇe, Sōvaṇṇa; his brothers Gōviyaṇṇa and Nārasinga-Dēva. The epithets applied to them are—*mahā-pasāyita*, *parama-viśvāsi*, *srāmi-saṇṭōsi*, champions over traitors to their master, adamantine cages to refugees, crowned trainers of elephants and horses, *karpūrādhishṭhāyaka* and worshippers of the lotus feet of Vāsudēva. Then follow two verses in praise of Sōvaṇṇa, in which his skill in training elephants and horses and his prowess in war are eulogised. The inscription then mentions a grant for the same god by Sōvaṇṇa's *ārādhyā*, Bammaṇṇa, of the Vasishṭha-gōtra, said to be a worshipper of the lotus feet of the god Virūpāksha of Hēmakūṭa (Hampe), on a Sunday corresponding to the new-moon day of the month Pushya in the year Hēmaṇambi, which is coupled with the Śaka year 1159, under the asterism Śravaṇa and Vyatipāta-yōga, the combination constituting the holy occasion known as *ardhōdaya*; and another grant by Gōviyaṇṇa's son Nāgayya's *heggade* Nāraṇa-Dēva, who is thus described:—His family being Kannaḍa, his *gōtra* Vasishṭha, his family god Ś'iva, his father *prabhu* Kalleya, his mother Nāgave, his wife Māyi-Dēvi and his son Kalla—who is there so fortunate as Nāraṇa? The epigraph concludes with a verse in praise of Sōvaṇṇa's sword. The engraver was Masaṇṇaya. The other inscription at the same place, which bears the same date, records grants to the same temple, on the same holy occasion of *ardhōdaya*, by several high officers of the kingdom. It tells us that when (with titles as in the above inscription) the uprooter of the Magara kingdom, destroyer of the Pāṇḍya, establisher of the Chōla kingdom, Hoysana-śa-vira-Sômēśvara-Dēva's increasing victorious kingdom was continuing as long as the sun, moon and stars, and, having created the city named Vijayarājēndra in the Chōla kingdom, he was happily ruling there punishing the wicked and protecting the good, the grants were made. The officers that made the grants were the chief customs-officer Vayijaṇṇa, the *mahā-pradhāna* Pōlālva-daṇḍanāyaka's *balu-manuṣya* (agent) Lakhaṇṇa-Rāyaṇṇa, the *mahā-pasāyita* Heggade Kolliya Rāmaṇṇa and the *mahā-pasāyita* *mīna-bēṇṭekāra* (?fish-hunter) Mayiḷeya-Nāyaka's son Nāgeya-Nāyaka's *balu-manuṣya* Heggade Hariyaṇṇa-Perumāle-Nāyaka. The officers and *gaṇḍas* of Chikka Belugali were to see that the grants were properly administered. Pōlālva-daṇḍanāyaka was a great general under Sômēśvara's father Nārasimha II. It was he that built the Hariharēśvara temple at Harihar (last year's *Report*, para 89). He was also the author of a *śatpadi* work called *Harichāritra* (EC, 11, Davanagere 25). A third inscription at the same place, dated 1239, records a money grant for a flower-garden for the god Ellēśvara of Chikka Belugali *alias* Vaijanāthapura by Sāvi-Dēva of Santasavāḍi, who was the *balu-manuṣya* of the *mahā-pradhāna* Ravi-Dēva, Basavayya and Rāghava-Dēva.

82. Of other records of this reign, a *vīragal* behind the Maḷemallēśvara temple at Tavanidhi, Hole-Narsipur Taluk, which is dated in 1248, records that during the rule of the Yādava-Nārāyaṇa Hoysana-Sômēśvara-Dēva, on the (?) Marahas harrying the cattle of Tavanidhi, Mādi-gauḍa's son Māya rescued the cattle and fell. Another *vīragal* at the same place, dated 1249, says that during the rule of Sômēśvara, on the occasion of the destruction of...yanahali, Sōma-jīya attained the world of gods, and that his son Bayira-jīya set up the stone. We may also notice here two short inscriptions found on the outer walls of the Lakshmīnarasimha temple at Nuggihalli (para 9), which give some interesting information about the execution of the sculptures in the temple. The period of these records is about A.D. 1249, the temple having been erected in that year during the reign of Sômēśvara (EC, 5, Channarayana 238). Several of the images on the walls have labels on their pedestals giving the names of the artists who made them. From these we learn that the two artists Mallitamma and Baichōja of Nandi had most to do with the ornamentation of the temple (*Report* for 1909, para 84). The present records tell us clearly that the figures on the north side were the handiwork of the sculptor Mallitamma. We may

therefore conclude that the sculptures on the south side were executed by Baichôja of Nandi, though this fact was already inferred from some of the labels on that side. For purposes of comparison, six of these "signed images" are shown on Plates II and III, three executed by Mallitamma and three by Baichôja.

### *Nârasimha III.*

83. There are only two records of this king, one copied in the Lakshminarasimha temple at Hole-Narsipur and the other in the Mallêśvara temple at Mâvanûr, Hole-Narsipur Taluk. The former, dated in 1276, begins with a brief account of the rise of the Hoysalas and gives their genealogy down to Sômêśvara. Nârasimha is then introduced, his title *Sâhityasarvajña*, his coming to throne at an early age and his defeat of the Sêvûṇa king being described in a few verses. Then follow a few verses in praise of Perumâle-danḍanâyaka: He was of the A'trêya-gôtra, son of Vishṇu-êva and Manchale, his guru being Râmakrishṇa. It was through him that Nârasimha's sovereignty was made secure and stable. His titles were *Râruttarâya* and *Jaranike-Nârâyana*. The epigraph then records that when (with usual Hoysala titles) a lion to the elephants his enemies, uprooter of the Magara kingdom, establisher of the Chôḷa kingdom, the raiser up of the Pândya kingdom, vira-pratâpa-chakravarti Hoysala-śrî-vira-Nârasimha-Dêvarasa was in the capital Dôrasamudra, ruling the earth in peace and wisdom, his servant, champion over deceivers of their lord, *Râruttarâya*, *Jaranike-Nârâyana*, worshipper of the lotus feet of Râmakrishṇa, the *mahâ-prathâna* Perumâle-danḍanâyaka, having purchased land from the *mahâjanas* of Vijayasômanâthapura, made it over to the *mahâjanas* of Uddûru to provide for the expenses of *A'indra-pûje* and *A'rava-pûje* in some temple. Perumâledêva-danḍanâyaka was a renowned general under Nârasimha III. His grants are recorded in several inscriptions, e.g., EC, 4, Nagamangala 38 and 39; EC, 11, Chitaldrug 12 and 32; EC, 5, Channarayapatna 269. (See also *Report* for 1908, para 48; *Report* for 1939, para 26.)

84. The other inscription of Nârasimha III, copied at Mâvanûr, is noteworthy both for its contents and artistic execution. It is a long epigraph, similar in some respects to the inscription E at Abbalûr (*Epigraphic India*, V, 245), giving the traditional account of a Lingâyat teacher named Parvatayya and recording a grant by the king for some S'iva temples. After four invocatory verses in Sanskrit in praise of S'iva and a verse in Kannada extolling Dêvarasa, the *odeyar* of Mâvanûr, as an incarnation of S'iva, comes a fine prose passage, giving a poetical description of S'ripa-vata and the god Mallikârkjuna on it. Then the inscription goes on to say in poetical language that in a village to the south named S'ivara, Parvatayya was born of Brahmin parents, who were adherents of the S'aiva creed; that, as a result of the tendencies of his previous birth, Parvatayya, even before initiation by a guru, became a devout worshipper of the god Mallikârkjuna; that, being pleased with the fervour of his devotion, the god directed Nandi to become his guru under the name of Mallaiya, having given previous intimation to Parvatayya in a dream of the arrival of a guru to impart religious instruction to him; and that when, having been taught by Mallaiya, he was leading a quiet and devotional life, he was, by the grace of the god, blessed with two sons named Appaiya and Dêvarasa. The latter, having received religious teaching from their father, became great S'aiva devotees. Dêvarasa was known as the senior *odeyar* of Mâvanûr and Appaiya as the junior *odeyar*. The latter erected a temple at Mâvanûr and set up in it a linga, naming it Dêvêśvara after his elder brother. Dêvavve, wife of Appaiya, likewise built a temple at Mâvanûr and set up a linga named Appêśvara after her husband. The epigraph then records that (with usual titles) the niśsaukā-pratâpa-chakravarti Hoyisaṇa-śrî-vira-Nârasimha-Lêvarasa, on the S'ivarâtri day in the year Vishu, corresponding to the S'aka year 1204 (A.D. 1282), granted the village Tavanidhi in Sige-nâḍu to Appaiya's wife Dêvavve for the upkeep of the Dêvêśvara and Appêśvara temples and for the maintenance of the requisite establishment to conduct the services in them. Dêvavve divided the village into 40 *vittis*, allotting 10 of them to provide for offerings of rice for the gods and the remainder to provide for the livelihood of the temple servants. The *vittidârs* were bestowed on pious Vâhêśvaras with the condition that each *vittidâr* should pay annually 2 *gadyâṇas* and 5 *paṇas*. The *vittidârs* had also collectively to supply every year 12 cart-loads of fuel and certain articles such as rice, curds, milk, butter, etc., for each of the annual festivals named *guru-parra* and *pencha-parra*. They had besides to pay jointly 2 *gadyâṇas* to meet the expenses

of the annual illumination festival. The income from the village was thus 102 *gadyāṇas*. The items of expenditure sanctioned by Dēvavve are thus given :—To two *pūjāris*, 10 *gadyāṇas*; to the man who brings water for the sacred bath, to the sweeper and to the man who scrapes grass in the enclosure, 5 *gadyāṇas*; to two gardeners, 10 *gadyāṇas*; for sandal, 5 *gadyāṇas*; for incense, 5 *gadyāṇas*; for lamps, 10 *gadyāṇas*; to the cook and the cleaner of the sacred vessels, 5 *gadyāṇas*; to the man who measures the temple grain, 5 *gadyāṇas*; for occasional white-wash and repairs, 5 *gadyāṇas*; to the cowherd in charge of the temple cows, 5 *gadyāṇas*; for each of the festivals S'ivarātri, *devana-parva*, *nāla-parva*, *dīpōtsava*, the senior *odeyar's parva* on the 8th lunar day of the dark fortnight of Bhādrapada, the junior *odeyar's parva* on the 10th lunar day of the dark fortnight of A'shāḍha, 5 *gadyāṇas*; to the supervisor in charge of the temple treasury and granary, 5 *gadyāṇas*; and for cardamoms, camphor, musk, etc., 2 *gadyāṇas*. We are also told that Dēvavve granted for the gods her own lands and all the money in her possession; and appointed her daughter Pārvaṭī-Dēvi as the superintendent of the temples and their property with full powers as regards the administration of the temple funds. The *vriddis* were not to be given away, sold or offered in exchange to men of other faiths or castes. In case any of the *vriddidārs* misbehaved themselves or turned heretics, they were to be deprived of their *vriddis* and turned out. The *vriddis* thus resumed might, however, be given away, sold or exchanged. The record closes with a prayer that this charity of king Nārasimha may endure as long as the earth, sun and moon.

### *Ballāḷa III.*

85. Of the inscriptions of Ballāḷa III, a *viragal* at the Rāmēśvara temple at Bāgavāḷi, Hole-Narsipur Taluk, dated 1303, tells us that when the king of the hill chiefs, champion over the Malapas, Yādava-Nārāyaṇa, lord of the excellent city of Dvārāvati, [terrifier of] the Lāla Chōḷa Gauḷa and Gūjara kings, establisher of the Chōḷa king, establisher of the Pāṇḍya king, a spear to the head of the Magara king, sun of the south, emperor of the south, a tiger to kings, a *gaṇḍabhērunda* to kings, Vira-Ballāḷa-Rāya's sister's husband (*mayduna*) Sōmeya-dannāyaka was governing Bemmatūra-durga, on Kampila-Dēva, the general of the Sēvuna army, marching against Hoḷalakeṛe, he went there with his army, fought with Kampila and fell. His titles were—champion over princes who are very fond of their bodies; champion over princes who, having made a gift to-day, say "No" to-morrow; champion over princes who, having made a gift, brood on it. The record concludes with a verse extolling his valour thus :—While his followers shouted in admiration "Jīya (lord)!" and Ballāḷa-Dēva exclaimed "Bravo!" *Mayduna*-Sōma, making a sheath of the mouths of his enemies, thrust his sword into it. The engraver was E'chōja's son Siddayya. Bemmatūra-durga was the old name of Chitaldrug. The battle between Kampila and Sōmeya-dannāyaka at Hoḷalakeṛe is also referred to in another *viragal* at Chittūhalli, Krishnarajapete Taluk (last year's *Report*, para 93). The engraver of the present record is apparently identical with the engraver of EC, 11, Hoḷalakeṛe 136, of 1307. Another much worn *viragal* at the same place, dated 1306, refers itself to the same reign and mentions some one who had the titles—an elephant-goat to warriors, protector of refugees. It then seems to record a grant by the Nāyakas of Bāgavāḷi for some one who fell fighting. The engraver was Gachchikōja's son Mallōja. An inscription on a stone lying in the compound of the Anglo-Vernacular School at Hole-Narsipur, which is dated in 1310, records that the pratāpa-chakravarti Hoyisaṇa-bhujabāḷa-śrī-vira-Ballāḷa-Dēvarasa gave a *śāsana* to the *mahājanas* of Kunchiya, which was a *dēradāna* village of the god Padumalēśvara, to the effect that from the year 1311 they have been exempted from the payment of certain taxes (named), amounting in all to 230 *ga* and 1½ *pa*, which they had been paying to the palace. We are also told that the great minister Mādige-dēva-dannāyaka, having made a *hodake* of 2300 *ga* and 3 *pa* to the king, purchased 4 villages (named) for a tank which he proposed to construct. It was he that procured the remission of taxes to the *mahājanas* of Kunchiya and got the king's signature affixed to the grant. The villages he purchased were also exempted from the payment of certain taxes (named) and this fact was ordered to be noted in the 18 registers of the king, who also granted him a *śāsana*. The tank was constructed in the name of Māyidēvi-dannāyikitti, wife of the *mahā-pradhāna* Mādige-dēva-dannāyaka. Another epigraph at Jōḍi-Haradanahalli, Hole-Narsipur Taluk, which is also dated 1310, tells us that on a petition made to him by Ajagaṇṇa, the *praje-garuda* of Haradanabāḷi, the same minister, Mādige-dēva-dannāyaka, remitted certain taxes and settled some disputes. In EC, 11, Hoḷal-

kere 136, of 1307, this minister is mentioned as ruling the kingdom in conjunction with the king in the residence of Dōrasamudra. The term *hodake*, which Mr. Rice has taken to mean 'a wrapper,' occurs in several inscriptions; and some remarks were made on the term by me in my *Report* for 1910, para 86. The present inscription lends considerable support to my interpretation of the term, namely, that it connotes some money contribution made to the king or some other high personage.

86. Of the other records of this reign, a *virāṇal* at Bāgavālu, Hole-Narsipur Taluk, dated 1319, records that during the rule of (with titles as given in the previous para) the destroyer of the Kāḍava king, Giridurgamalla, a Rāma in firmness of character, unassisted hero, Hoyisaṇa-srī-vīra-Ballāla-Dēvarasa, Singeya-damṇāyaka's son Hiriya Rama...and Ankeya-nāyaka's son Rama...fell in some battle.

Another *virāṇal* at the same place, which appears to be dated in 1322, is noteworthy, as it records the death of Singeya-damṇāyaka, son of Vīra-Ballāla's sister's husband (*mayiduna*) Sōmeya-damṇāyaka (para 85), in a battle between the Pāṇḍya kings in Southern India. We are told that Singeya-damṇāyaka was in the service of Vīra-Pāṇḍya of Kaṇṇanūr and that in a battle that took place between Vīra-Pāṇḍya on one side and his son Samudra-Pāṇḍya and Paraka-Pāṇḍya on the other, the former was put to rout and Singeya-damṇāyaka who was in his army fought bravely and fell. His titles are then given: An adamantine cage to refugees, protector of refugees, an elephant-goat to warriors, champion over youths who are fond of their bodies. The record closes with the statement that he was the son-in-law or nephew (*aliya*) of Ankeya-damṇāyaka. The information supplied by this record about the war between the Pāṇḍya kings appears to be new. Paraka-Pāṇḍya of this epigraph perhaps represents Parākrama-Pāṇḍya, whose inscriptions are dated in A. D. 1315 and onwards. Vīra-Pāṇḍya is said to have ruled from A. D. 1296 to 1342 (*Indian Antiquary*, 42, 227). No published record gives the name Samudra-Pāṇḍya. It is not clear why Singeya-damṇāyaka went all the way to Kaṇṇanūr to take service under Vīra-Pāṇḍya.

87. A few more records which clearly belong to this reign, though the king is not named in them, may be noticed here. An inscription on a stone in a field to the west of Triyambakapura, Gundlupet Taluk, the top portion of which is defaced, states that when a sun to the lotus the Moḍakulaya family, champion over adulterers, a Māri to the Kongas, disperser of the Kongas, capturer of Nāḍagiri, Giridurgamalla, a spear to the hearts of....., a protecting rampart to the godless of sovereignty of the Hoysaḷas, a new incarnation of Manmatha, breaker up of the Pāṇḍya..., a wild elephant to the lotus beds the Pāṇḍya forces, an adamantine cage to refugees, disgracer of hostile *mandalikas*, a Rāma in war with hostile *mandalikas*, the champion who put to flight Arasuganḍarāma, fierce in war, breaker of all the pride of Viśāl-mudri, favorite of the lady Fame, unapproachable to the wicked, worshipper of the lotus feet of the god Allāṇātha, subduer of hostile forces, receiver of boons from Parāśara-parama-bhaṭṭāraka, devoted to the Ś'kādaśi observance, sole warrior, paramour of the goddess of heroism, a perennial stream of *ś'akakarpāra*, lover of cows and Brahmans, a brother to others' wives, lord of the excellent city of Svastipuram. *Immaḍi-Rācuttarāya*, son of Perumāle-damṇāyaka,—Ś'ri-vīra-Mādhava-damṇāyaka was in the residence of Terakanāmbi, governing the Padināḷku-nāḍu (or 14 nāḍus) in peace, in the year Sādhārana corresponding to the Ś'aka year 1332 (A. D. 1315), he made a grant of a village to certain prominent Ś'ri-vaiṣṇavas of Terakanāmbi, naming it Perumālapura after his father. Among the donees only a few names can be made out—Gōvindadāsa, Rāmadāsa and Ś'rirangadāsa. Mādhava-damṇāyaka was a feudatory of Ballāla III. (*Report* for 1907, para 24; last year's *Report*, para 93). Among other inscriptions that mention him are E C, 4, Gundlupet 58 and Chamarajanagar 193. His father, who was a renowned general under Nārasimha III, has already been referred to in para 83 above. Another inscription on an oil-mill to the west of the tank at Kandāgāla, Gundlupet Taluk, which bears the date A. D. 1334, tells us that during the rule of the *mahā-pradhāna*, *Immaḍi Rācuttarāya*, Kēteya-damṇāyaka, Rāma-gauḍa Rāya-gauḍa Kēta-gauḍa and Kaḷe-gauḍa, sons of Bamma-gauḍa of Kandavangala, granted the oil-mill for a perpetual lamp to be burnt before the god Sōmanātha for the spiritual merit of their father. From E C, 4, Gundlupet 69, of 1321, we learn that Kēteya-damṇāyaka was the son of the above-mentioned Mādhava-damṇāyaka and that he also governed the Padināḷku-nāḍu with the seat of his government at Terakanāmbi. Another inscription on an oil-mill

near Prattayya's house at Doddā-Tuppūra in the same Taluk, dated 1505, records the grant of the oil-mill for the god Chōḷa-Rāmanātha by the son (name not given) of Appa-gauḍa of Tuppūr. The engraver was Gengaua.

#### VIJAYANAGAR.

88. There are only a few records of the Vijayanagar period. They begin in the reign of Harihara II and end in the reign of S'ri-Ranga-Rāya II, covering a period of nearly 280 years from about 1380 to 1661. Three of the records are copper-plate inscriptions of Harihara II and S'ri-Ranga-Rāya II.

##### *Harihara II.*

89. Of the records of this king, two are copper-plate inscriptions, one of them received from Gubbi, Hole-Narsipur Taluk, and the other from Sāgara, Heggada-devankote Taluk. Only a hand copy of the former is available, the original plates having been lost. The Sāgara plates are in the possession of Venkatasubba-bhaṭṭa of that village. They are three in number, each measuring  $19\frac{1}{4}$ " by 5", and are strung on a circular ring which is  $2\frac{3}{4}$ " in diameter and  $\frac{1}{4}$ " thick. The ends of the ring are secured in the base of a square seal, which measures 1" and bears the figure of a bear standing to the proper left. The plates are engraved in Nāgarī characters, all of them on one side only. After invocation of Gaṇeśa, Sarasvatī, Śiva, Vāmana and Parabrahma in separate verses, the inscription proceeds to give the date and a eulogistic account of Harihara II. The date given is Siddhārthi falling within the two hundred years after one thousand years of the Śālivāhana-Sāka. Further on it is stated in another place that the grant was made on the occasion of a solar eclipse in the month of Kārtika of the year Siddhārthi. Harihara is described as the occupant of the throne of the great city Vidyānagara on the bank of the Tungabhadra—a splendid wreath of jewels to the Karmāṭa country pre-eminent in the circle of the earth, the birth place of all the *dharmas* and *adharma*, and superior to all the other *tīrthas*; rājādhirāja rāja-paramēśvara vīra-pratāpa; a victorious Dhananjaya (Arjuna) in the battle-field; a Harischandra in speaking the truth; possessor of three thrones borne on the heads of hostile kings; breaker of the pride of hostile kings; protector of kings who take refuge with him; taker of all the *durgas* in war; worshipper of the gods, Brahmanas and gurus; proficient in *nīti-śāstra*; clever in archery; well versed in the 64 arts; an ornament of the A'trēya family; having his feet illuminated by the jewels on the crowns of *mahā-mahādulēśvaras*; and regulator of *dharmas* and *adharma* as determined in *śruti* and *smṛiti*. Then follow further praises of Harihara's valour, liberality and learning. He was the sole lord of *gaja*, *aśva* and *manu*; and by his grace certain kings obtained three thrones with the titles Gajapati, Aśvapati and Narapati. It was for this reason that he was known as *māṅga-rājara-gauḍa*. The inscription then records that king Harihara of the A'trēya-gōtra and A'svalāyana-sūtra, son of Bukka, grandson of Praudha-Rāya and great grandson of Deva-Rāya, on the occasion of a solar eclipse in the month Kārtika of the year Siddhārthi, on the application of Mādhanavarāja, granted, with pouring of water, the village Sāgara situated on the bank of the Kapilā in Baya-nādu of the Hōsana kingdom, with all the usual rights, to Vibudhēndrasarasvatī of the Jāmalagnyavatsa-gōtra, A'svalāyana-sūtra and Rik-śākhā, son of Rakhupādhyā, grandson of Nanjinātha and great grandson of Bhūtanātha. The donee is said to have made a deep study of the three Vēdas, to have grasped the essence of all the *śāstras* and to have been a regular performer of the five sacrifices. The village granted had also six hamlets (named) attached to it. The record concludes with a number of the usual imprecatory verses. There is also a verse asking forgiveness of the readers for any orthographical mistakes that may be found in the grant. The signature of the king—S'ri-Virūpāksha—is given in Kanuḍa characters.

It will be seen from the above that this grant is peculiar in several respects. It differs from all the published copper-plate inscriptions of Harihara not only in the arrangement of facts but also in giving the king's titles and genealogy and in the mode of giving the date. The genealogy is not supported by any inscription that we know of. The intended date is perhaps S'aka 1302 (A. D. 1379), but there was no solar eclipse in that year. There was an eclipse in Kārtika of Siddhārthi corresponding to A. D. 1319, but this year is too early for either Harihara of the Vijayanagar dynasty. Further, the record is disfigured by numerous grammatical and orthographical errors. These circumstances are sufficient to raise a reasonable doubt as to the genuineness of the grant.



90. Of the other records of Harihara II, the hand copy of a copper-plate grant referred to at the beginning of the previous para is in the possession of Mysore Srikanthaiya, a resident of Gubbi, Hole-Narsipur Taluk. After invocation of S'iva, Gaṇeś'a and the Boar incarnation of Viṣṇu, the record proceeds to give the genealogy of Harihara II thus:—In the race of the Moon was born Yadu whose descendants became renowned as Yādavas. Among these was Sangama. His son was Bukka. To him and Gaurī was born Harihara. Then follow a few verses in praise of Harihara. In the three former *yugas* Paraśurāma, Rāma and Kṛṣṇa were born for punishing the wicked. In the Kali-yuga, however, Hari himself incarnated as Harihara for the purpose. The inscription then records that the rāja-paramēśvara, sole lord of the eastern, western, southern and northern oceans, a Garuḍa to the serpents the kings who break their word, *suratrāṇa* of the Hindu kings, an adamantine cage to refugees, establisher of the path of the Vēdas, a traveller in the paths of *karma* and Brahma, a brother to others' wives, learned in literature, a Vālmiki among kings, a Vyāsa among kings, śrī-vīra-Harihara-Mahārāja, on a Friday corresponding to the first lunar day of the bright fortnight of Vaiśākha in the year Durmati, which is wrongly coupled with the S'aka year 1332, on the holy occasion of setting up the god Bukkarājēśvara, granted, in the presence of the god Virūpākṣa, the village Gubbi *alias* Bukkarājē-varapura situated in Konga-nādu of the Hoysaḷa country, making it an *agrahāra* of 40 *vṛttis*, to 39 Brahmans of various *gōtras*, śākhās and names. Then follow details about the donees and the boundaries of the village granted. The S'aka year intended is evidently 1304 (A. D. 1381), corresponding to Durmati. The god Bukkarājēśvara was set up by Harihara apparently in the name of his father Bukka. An epigraph at Arekal Hosahalli in the same Taluk makes the simple statement that the village belongs to Mādhava-dēva of Hariharapura. This Mādhava-dēva is no doubt identical with the Mādhava mentioned in para 22 as having built the Mādhavarāya temples at Halekōṭe and Hariharapura. From E C, 5, Hole-Narsipur 7, of 1396, we learn that he was granted Hariharapura, Tavanidhi and a few other villages by Harihara II.

#### *Sāluva Narasiṅga II.*

91. An inscription to the east of the Basavanna temple at Uyyanballi, Heggadadevankote Taluk, dated in 1497, tells us that the *mahāmēdanināyēyara-gaṇḍa* Kāthāri-Sāluva Narasimha-Rājavarma-Rāya's minister Tipparasa granted Uyyanballi to provide for offerings of rice and lamps for the god Rāmāyadēva of Kittūr. After a few usual imprecatory sentences the epigraph closes with the statement that if any customs-officials violate the grant, they shall incur the sin of having killed *this* cow, the figure of a cow being sculptured before the word *this*. The king mentioned in this record is Immaḍi Narasiṅga or Sāluva Narasiṅga II, who belonged to the Second Vijayanagar Dynasty, properly so called (see my *Report* for 1905, para 63), and ruled from 1493 to 1504. He was the son of Sāluva Narasiṅga I, who was minister and general of the last weak rulers of the First Vijayanagar Dynasty, which he supplanted in the end (*Ibid.*, para 64). Tipparasa is also mentioned in EC, 4, Heggadadevankote 74, of 1498, as the house minister of Sāluva Narasiṅga II and as making a grant for his merit. This minister appears to have also served under Vīra-Narasimha of the next Vijayanagar Dynasty in 1506 (*Ibid.*, para 67). Another inscription in front of the Ranganātha temple at Haradūrpura, Arkalgud Taluk, which is dated in the cyclic year Raudri, records the grant of certain taxes for the god by Tipparasa's man (*manusa*) Huluse Dēvarasayya. The Tipparasa of this epigraph is probably identical with his namesake mentioned above and, if so, Raudri may be taken to represent A. D. 1500.

#### *Narasana-Nāyaka.*

92. An inscription at Hairige, Heggadadevankote Taluk, dated in the year Naḷa, tells us that, for the merit of Narasana-Nāyaka, some one (name gone) granted certain lands to Kāmayya as a *suramāyga*. Narasana-Nāyaka was the father of Kṛṣṇa-Dēva-Rāya and the second usurper of the Vijayanagar throne. The year Naḷa of the record corresponds to A. D. 1497.

#### *Nārasimha-Rāya.*

93. A much worn epigraph in front of the Iśvara temple at Chigalli, Hole-Narsipur Taluk, records that during the rule of Nārasimha-Rāya the *gaṇḍa-prajega* of Chikkahalli in Maravūṭr-sthala made a grant of land to provide for offerings of rice for the god Mallikārjuna of their village. Unfortunately the portion containing

the date is completely defaced. It is very probable that the king referred to is Vira-Narasimha, elder brother of Krishna-Dêva-Râya. The date of the record may be about 1506.

*Krishna-Dêva-Râya.*

94. An inscription at Hale Bhimanabidu (EC, 4, Gundlupet 62), which has now been revised, says that on the auspicious occasion of the birth of a son (*putrôtsava*) to the mahâ-maṇḍalêśvara śrī-Krishna-Râya in Bahudhanya (A. D. 1518), by order of....., a grant was made.

*Sadâśiva-Râya.*

95. A record of Sadâśiva-Râya outside the north *navaranga* entrance of the Lakshminarasimha temple at Hole-Narsipur registers a grant to barbers in 1545 by the mahâ-maṇḍalêśvara Râma-Râjayayya-Viṭhalêśvarayya-mahâ-arasu by order of the mahârâjâdhirâja râja-paramêśvara śrī-vīra-pratâpa śrī-Sadâśiva-Râya-mahârâya. The epigraph closes with the statement that those who violate the grant shall be sons of barbers.

*Venkaṭapati-Râya I.*

96. There is only one inscription of this reign. It was found near a ruined *manṭapa* on the way to the bathing ghât of the Vaiśyas at Hole-Narsipur. The epigraph tells us that when (with usual titles) śrī-vīra-Venkaṭapati-Dêva-mahârâya, seated on the jewel throne at Penugonda, was ruling the earth, Sakhare Lakshmarasa of the Parâśara-gôtra Aśvalâyana-sûtra and Rikśâkhâ, son of Basavaiya and grandson of Tipparasuiya, caused to be erected in 1606 a *manṭapa* for use during the floating and car festivals and the final sacred bath of the god Lakshminarasimha; and that (Lakshmuappa)-Nâyaka of the Kâśyapa-gôtra, son of Venkaṭapa-Nâyaka and grandson of....., granted certain lands to meet the expenses of the above festivals. The donor Lakshmuappa-Nâyaka was one of the chiefs of Hole-Narsipur.

*S'ri-Ranga-Râya II.*

97. There are two records of this king, one a stone inscription at Kallu Byâdarhalli, Hole-Narsipur Taluk, and the other a copper-plate inscription in the possession of Yôgam-bhaṭṭa at Hole-Narsipur. The former, dated in A. D. 1657, records that during the rule of the râjâdhirâja râja-paramêśvara, śrī-vīra-pratâpa śrī-vīra-S'ri-Ranga-Nâyaka, Nârasimha-Nâyaka of the A'pastamba-sûtra, son of Rangappa-Nâyaka and grandson of (Lakshma)ppa-Nâyaka, granted the village Nârasimhasanudra belonging to Nârasimhapura to Hari-paṇḍita of the Aśvalâyana-sûtra. The signature of Nârasimha-Nâyaka-S'ri—*Jaya-narasimha*—comes at the end. There is also a figure of Vâmana sculptured on the stone at the close of the inscription. The suffix *Nâyaka* instead of *Râya* in the name of the Vijayanagar king deserves notice. The donor in this record was also a Hole-Narsipur chief. The other inscription, dated 1661, consists of 2 plates, each measuring 6½" by 5". They are written in Teluga characters, both being engraved on one side only. After invocation of S'iva and the Boar incarnation of Vishnu the inscription proceeds to say that while (with usual titles) śrī-vīra-S'ri-Ranga-Râya-Dêva-mahârâya-ayyavâru of the lunar race, lord of the throne at Ghanagiri (Penugonda), son of Gôpâlarâjayya and grandson of A'riciṭi Râmarâju-Rangaparâjayaiya of the A'trêya-gôtra A'pastamba-sûtra and Yajus'-śâkhâ, was ruling the earth in peace at Velâpuri (Belur), he granted with all the usual rights the village Kondaḡala-vâḍi belonging to Udûru of the Hunisemande-sime to Nârâyana-śâstri of the Kaundinya-gôtra A'pastamba-sûtra and Yajus'-śâkhâ, son of Raghunâtha-bhaṭṭa and grandson of S'ambhulinga-bhaṭṭa. The signature of the king—*S'ri-Râma*—is given in Kannada characters. The grant was written by Râyasam Vâbanna,.....of Lakhkharasu. (See last year's *Report*, para 114.)

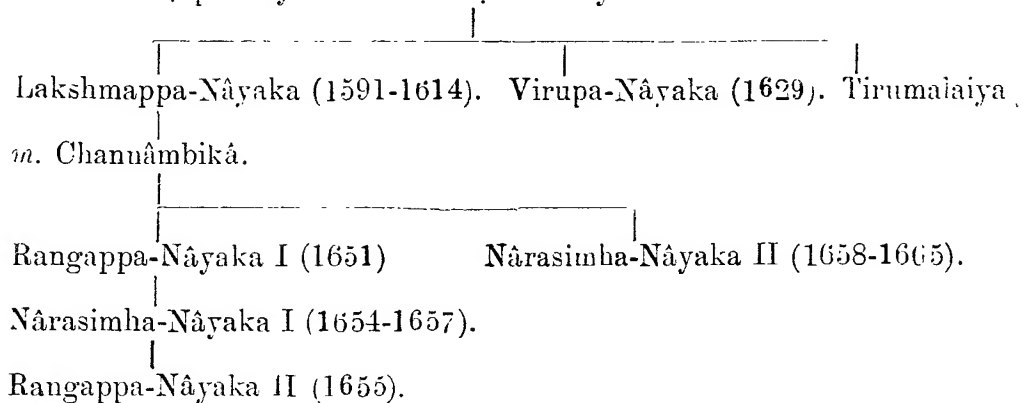
HOLE-NARSIPUR.

98. A number of inscriptions copied mostly in Hole-Narsipur Taluk relates to the Hole-Narsipur chiefs, who appear to have been an independent branch of the Belur chiefs with their capital at Hole-Narsipur. They had the same titles as those of the Belur chiefs and were of the same *gôtra*, *sûtra* and *śâkhâ*. They were also of the solar race and ruled from Hole-Narsipur for several generations in the 16th and 17th centuries. Several inscriptions tell us that the Nârasimhapurada-sime or



Narsipur District was granted to these chiefs as an *unbali* by the Vijayanagar king Krishna-Dêva-Râya. The newly discovered records enable us to make up the following list of the succession of these chiefs:—

Venkaṭapa-Nâyaka or Venkaṭâdri-Nâyaka *m.* Padmâmbikâ.



*Venkaṭapa-Nâyaka.*

99. This is the first of the Hole-Narsipur chiefs as indicated by the records of the dynasty copied during the year. An inscription at Hâragoṇḍanhalli, Hole-Narsipur Taluk, records a grant by him for the spiritual welfare of his parents. A portrait statue of his stands in the *navaranga* of the Lakshmînarasimha temple at Hole-Narsipur, with his name engraved on the pedestal. There are also a few inscriptions on the floor of the same *navaranga* telling us that Venkaṭapa and his son Tirumalaiya did obeisance to the god. It is probable that he built or renovated the *navaranga* or patronised the temple by making some endowment for its upkeep. His name is likewise engraved on two door-sills of the Ankanâthêśvara temple at Ankanâthapura, Hole-Narsipur Taluk, as also on a door-sill of the Râmânujâchârya temple at Sâligrâma, Yedatore Taluk. He may have restored or endowed these temples also. Judging from the published inscriptions of this chief, the period of the above records may be about 1580.

*Lakshmappa-Nâyaka.*

100. There are several records of this chief. His figure is sculptured on a pillar of the Koṭâra-maṇṭapa in the *prâkâra* of the Lakshmînarasimha temple at Hole-Narsipur with the name Lakshmappa-Nâyakanivâru engraved over it. A grant made by him in 1606 was referred to when speaking of the Vijayanagar king Venkaṭapati-Râya I (para 96). An inscription in front of the A'njanêya temple at Gangûr, Hole-Narsipur Taluk, which begins with obeisance to Râmânuja, records the grant of the village for some god by Lakshmappa-Nâyaka. Another to the east of Channâpura in the same Taluk, which appears to be dated in 1614, tells us that Krishnappa-Nâyaka's Lakshmappa-Nâyaka granted Chennâpura for the god Chennamallikârjuna set up by Junjappa-setti. A third in front of the A'njanêya temple at Niduvani in the same Taluk, which appears to be dated 1591, records that Krishnappa-Nâyaka's Lakshmappa-Nâyaka granted Nidôni *alias* Lakshmanapuram, belonging to his Narasimhapura-sîme, for the god Narasimha, in order that Chikka-Nâyaka might attain Vaikunṭha (or the abode of Vishnu). In the last two records the donor's grandfather's name occurs before his instead of his father's name as usual, probably because the grandfather was a celebrated chief who was supposed to be the founder of the family.

*Virupa-Nâyaka.*

101. This chief was another son of Venkaṭapa-Nâyaka. An inscription to the south of Mâchigoṇḍanhalli, Hole-Narsipur Taluk, dated 1629, says that Venkaṭâdri-Nâyaka's son Virupa-Nâyaka granted, on the occasion of a solar eclipse, for the spiritual merit of his father, the village Mâchigoṇḍanhalli *alias* Narasigalapura for the god Tiruvengalaṇātha of Mâvinakere.

*Tirumalaiya.*

102. This chief appears to have been another son of Venkaṭapa-Nâyaka. An inscription on the floor of the *navaranga* of the Lakshmînarasimha temple at Hole-Narsipur mentions him as the son of Venkaṭapa; and another at the same place tells us that he along with his father did obeisance to the god (para 99).

*Rangappa-Nâyaka.*

103. A label over a male figure sculptured on the right jamb of the *navaranga* doorway in the Lakshmînarasimha temple at Hole-Narsipur informs us that the figure represents Kichchayya, bearer of the betel-bag of Rangappa-Nâyaka. In EC, 5, Arkalgud 57, of 1659, which is a copper grant issued by Nârasimha-Nâyaka, son of Lakshmappa-Nâyaka, the donor Nârasimha-Nâyaka alludes to a former grant made by his elder brother Rangappa-Nâyaka. This portion is not translated by Mr. Rice. From this it is clear that Rangappa-Nâyaka was the elder son of Lakshmappa-Nâyaka. He seems to have ruled only for a short period.

*Nârasimha-Nâyaka I.*

104. This chief was the son of Rangappa-Nâyaka. There are several records of his reign. Two of them, dated 1654 and 1655, were found on a pillar of the Kotâra-maṇṭapa in the *prākāra* of the Lakshmînarasimha temple at Hole-Narsipur. The earlier record tells us that Nârasimha-Nâyaka, son of Rangappa-Nâyaka and grandson of Lakshmappa-Nâyaka, caused to be erected, for his own merit, the Lakshmivilâsa-maṇṭapa for the Mahânavami festival and granted some land to meet the expenses of that festival. We thus learn that what is now known as the Kotâra-maṇṭapa in the above temple was named Lakshmivilâsa-maṇṭapa at the time of its erection by Nârasimha-Nâyaka I. The other record says that Nârasimha-Nâyaka of the Kâsyapa-gôtra, son of etc., granted the village Ankabaḷi, belonging to the Narasimhapura-sîme, on the auspicious occasion of the birth of a son to him. The name of the donee is defaced. Another inscription at Ankanhalli, Hole-Narsipur Taluk, which is likewise dated 1655, records the grant of a village by him for his own merit. Another grant made by him in 1657 was already referred to when speaking of the Vijayanagar king S'ri-Ranga-Râya II (para 97).

*Rangappa-Nâyaka II.*

105. An epigraph at Ankavalli, Hole-Narsipur Taluk, dated 1655, tells us that Rangappa-Nâyaka of the Kâsyapa-gôtra, grandson of Rangappa-Nâyaka and great grandson of Lakshmappa-Nâyaka, on the auspicious occasion of the birth of a son to him, granted the village Ankabaḷi, belonging to his Narasimhapura, for the god Narasimha. Though the record does not name the donor's father, the pedigree given makes it clear that he was the son of Nârasimha-Nâyaka I.

*Nârasimha-Nâyaka II.*

106. This chief was the younger son of Lakshmappa-Nâyaka (para 103). He was a devout Vaishṇava and appears to have been a most prominent member of the family. The large structure at Hole-Narsipur now occupied by the Uttarâdi-maṭha is said to represent his palace and the present O'nkârêśvara temple his Durbar hall. He built several subsidiary shrines in the *prākāra* of the Lakshmînarasimha temple, a pond called Chandrasaras and a tank named Narasâmbudhi after himself. There are five inscriptions of this chief, one of them being a copper grant. The latter gives several details about himself and his family. All his records are composed both in Sanskrit and Kannada. One of them near the shrine of the goddess Aṇḍal in the *prākāra* of the Lakshmînarasimha temple at Hole-Narsipur, dated 1658, records the erection of a shrine in the above *prākāra*, the setting up in it of S'ûdikkuḍutta-nâchchâr and the grant of a village to provide for offerings of rice for the goddess, by Nârasimha-Nâyaka of the Kâsyapa-gôtra, son of Lakshmappa-Nâyaka, grandson of Venkaṭâdri-Nâyaka and great grandson of Baiyappa-Nâyaka's (son) Krishnappa-Nâyaka. Aṇḍal was one of the twelve S'rivaishṇava Saints and the authoress of two Tamil hymns forming a portion of the *Nâlâyiraprabandham*. She was the daughter of Saint Periyâlvâr and was also known by the names Gôḍâ-dêvi and S'ûdikkuḍutta-nâchchiyâr. The latter name, which occurs in the present inscription, is thus accounted for:—It means “the lady who gave (garlands of flowers) after wearing (them).” Periyâlvâr used to prepare garlands of flowers for the god Vatapatraśâyi of his village S'rivilliputtûr, but, in his absence, Aṇḍal used to take up the wreaths of flowers intended for the god, wear them in her locks, and, placing herself before a mirror, admire herself with a view to make sure if she would, in that decorated condition, be a proper match to the Lord whom she always regarded as her would-be-husband and Master, taking care, however, to put them back in their place afterwards. One day Periyâlvâr, noticing this desecration of the holy garlands, scolded the girl and refrained from taking them to the temple as usual. But the god appeared to him in a dream and told him

that the garlands which, according to him, were polluted, were all the more acceptable to him by reason of the sincere devotion of the wearer. Another inscription, also dated 1658, on a pillar of the veranda in front of the Rāmānujāchārya shrine in the same temple, tells us that Nārasimha-Nāyaka, for his own prosperity and increase of merit and wealth, built separate shrines in the *prākāra* of the Lakshminarasimha temple, set up in them figures of Chakrālvār, Kūrattālvār, Vēdāntāchārya, Periya-Jiyar and Mudaliyāṇḍār and granted certain lands to provide for the services in these shrines. Chakrālvār is a personification of the discus of Vishṇu. Kūrattālvār and Mudaliyāṇḍār were the immediate disciples of Rāmānujāchārya, Vēdāntāchārya and Periya-Jiyar were renowned teachers and authors who flourished in the 13th and 14th centuries. The latter is commonly known as Maṇavālamahāmuni. Another on a stone near the pond known as Kalyāṇi in the fort of Hole-Narsipur, dated 1659, records that Nārasimha-Nāyaka, son of etc., constructed the pond and gave it the name of Chandrasarasu. The signature of the king—*S'ri-Jayanarasimha*—is given at the end. This epigraph, though mostly similar in its contents to EC, 5, Hole-Narsipur 1 which stands by its side, has a Sanskrit introduction which is not found in the other. A fourth inscription near the tank at Malapanhalli, Hole-Narsipur Taluk, also dated 1659, records the construction by the same chief, who is given several titles here (see next para), of a tank called Nārasāmbudhi after his own name.

107. The record that remains to be noticed of this chief is a copper-plate inscription received from Jodidar Venkatasubbaiya of Kanchēnhalli, Arkalgud Taluk, who is said to be a lineal descendant of the recipient of the grant. It consists of 5 plates, each measuring  $8\frac{1}{2}$ " by  $6\frac{3}{4}$ ". The plates, which are engraved in Nāgari characters, are strung on a circular ring which is 2" in diameter and  $\frac{1}{4}$ " thick. The ring had no seal when the plates came to me. The inscription is similar in contents to E C, 5, Arkalgud 22 and bears the same date, viz., A. D. 1665. After invocation of S'iva and the Boar incarnation of Vishṇu, the genealogy of Nārasimha-Nāyaka is thus given:—In the line of Kāśyapa was born Rāmadāsa of the solar race. His son was Girīśa; his son, Yarra-bhūpa; his son Timma-bhūpa; his son, Bayya-nīpa; his son, Kṛṣṇa-bhūpa; his son, Venkaṭa-bhūpa; his wife was Padmāmbikā and their son, Lakshma-bhūpa. The latter had a lofty building erected at Kāśī for the god Paśupati and performed *rājapēṇa* and other sacrifices. His wife was Channāmbikā and Vishṇu himself was born as their son in Nārasa-bhūpa. Then follow a few verses in praise of Nārasa-bhūpa or Nārasimha-Nāyaka. He presented many golden ornaments such as breast-plates, conchs, discuses, crowns, bracelets and pendants together with necklaces of precious stones to the gods Janārdana and Nārasimha and to the goddess Lakshmi. Having erected stone buildings, he set up in them A'muktamālyapradā (or A'ṇḍā) and Sudarśana or the discus of Vishṇu. He constructed the tank named Nārasāmbudhi and the pond named Chandrasaras. A'muktamālyapradā is the Sanskrit rendering of the Tamil name S'ūḍikkodutta-nāchchiyār (see previous para) and Sudarśana is Chakrālvār mentioned above. The inscription then records that the lord of Maṇināgapura, *śiṇḍhu-gōvinda*, *dharaṇīka-Bhīma*, *diṇakara-gaṇḍa*, *bīribu-septāṅga-haraṇa*, a Dharmānājaya (Arjuna) in war, a Vikramārka in courage, a Rādhēya (Karna) in making gifts, gratifier of the gods and Brahmans by his incessant sacrifices, protector of all the *dharma*s, supporter of the gods and Brahmans, Nārasimha-Nāyakaraiya of the Kāśyapa-gōtra, son of Lakshmappa-Nāyaka, grandson of Venkaṭādri-Nāyaka and great grandson of Bayyappa-Nāyaka's (son) Kṛṣṇappa-Nāyaka, on the 12th lunar day of the bright fortnight of A'shāḍha in the year Viśvāvasu corresponding to the S'aka year 1587, granted to 12 Brahmans (named with their *gōtras*, etc.) with all the usual rights, as a tax-free *agrīhāra*, the village Kanchanahalli in Habbalesthala belonging to the Nārasimhapura-sime which has come down to him from of old as a gift from [Kṛṣṇa]-Rāya, in order that his parents Lakshmappa-Nāyaka and Chennājiyamma, Raṅgappa-Nāyaka and daughter Koṇḍamma may attain Vaikuṇṭha, and that he, his son, friends and wife may obtain great prosperity and the fulfilment of all their desires. The village was to be divided into  $12\frac{1}{2}$  *vrittis*, 12 of them going to the 12 Brahmans referred to above, and of the remaining  $\frac{1}{2}$  *vritti*,  $\frac{1}{4}$  was to be given to Basavaṇa-hebāruva for his share as *yajamāna* of the village and  $\frac{1}{4}$  to the village temple. The signature of the chief *S'ri-Jayanarasimha* is given at the end in Kannada characters. The labels on the pedestals of the 10 figures of A'lvāras in their shrine in the *prākāra* of the Lakshminarasimha temple at Hole-Narsipur

may belong to the same period, as it is probable that the figures were set up by or during the rule of this chief. The names given are (1) Poyge-âlvâr, (2) Pûdatt-âlvâr, (3) Mahadâhvaya (or Pêy-âlvâr), (4) Tirumaliâiy-âlvâr, (5) Namm-âlvâr, (6) Kula-âkhar-âlvâr, (7) Periy-âlvâr, (8) Tondaradippodiy-âlvâr, (9) Tiruppân-âlvâr and (10) Tirumangaiy-âlvâr. These together with A'udâl and Madhurakaviy-âlvâr form the twelve "canonised Saints in the Church of the S'rivaishnavas."

108. An inscription to the west of the Basavanna temple at Môtanâyakanhalli, Hole-Narsipur Taluk, which is dated in the cyclic year Manmatha (?1655) and records the grant of the village for the god Nârasimha by ? Bayachapa-Nâyaka, may belong to the same dynasty. It is not clear who this Bayachapa-Nâyaka was. He does not seem to be identical with the Bayya-nripa (see previous para) of this dynasty.

#### UMMATTUR.

109. An epigraph to the north-west of Bommanhalli, Gundlupet Taluk, dated 1492, records a grant of land by Parvata-dêva, a subordinate of the *mahâ-maṇḍala-lêvara* Nanja-Râya-Odeyar. This chief ruled from 1482 to 1494.

#### NUGGIHALLI.

110. An inscription on the lintel of the *sukhotâsi* doorway of the Tirumaladêva temple at Nuggihalli, Channarayapatna Taluk, tells us that Râya-nripa, son of Timmarâja and Virupâmbikâ, set up the god Tiruvengalanâtha and made a grant of the village Kattigeyahalli. The donor, who is described as a great warrior, was of the Kûlar race and had the titles Bhuvanaikavira and Gajabête-râja (hunter of elephants). From EC, 5, Hassan 117, of 1573, we learn that he was of the A'trêya-gôtra A'pastamba-sûtra S'avâśva-pravara and Yajûś-śikhâ, and that his father was the son-in-law of the Vijayanagar king Dêva-Râya II (1419-1446). Râya-nripa may have set up the god in the name of his father. Linga-mantri, the author of a metrical lexicon in Kannada styled *Kabbigarakaipidi*, says that he was the minister of this chief of Nuggihalli. The date of the epigraph may be about A.D. 1500.

A few labels found on the pedestals of certain metallic images in the Lakshmî-narasimha temple at Nuggihalli, which were referred to in para 9 above, may also be noticed here. They are inscribed on 5 metallic images, namely, the *utsava-vigraha* of Kêśava and its consorts, the seated metallic image of the goddess and the *utsava-vigraha* of the Kêśava temple at Hebbalalu, and seem to tell us that the images were caused to be made or presented by Gôpâla. We are not told who this Gôpâla was; but, according to local tradition, he was a Pâlegâr of Nuggihalli. Judging from the characters, the period of the labels may be about 1600.

#### HEGGADADEVANKÔTE.

111. An inscription on the gilt *kalâṣa* or knob of an umbrella in the Varada-nâśvasvâmi temple at Heggadadevankote is of some interest as it is engraved in inverted characters and has to be read with the help of a mirror. It bears the date S'aka 820, though the characters are pretty modern, and tells us that the *kalâṣa* was presented by Heggode. An inventory of the temple articles found in the records of the Taluk office gives the name of the donor as Heggode Dêvarâja-Odeyar. It is said that Heggadadevankôte is named after him. Mr. Rice gives the tradition that Heggode Dêva rebuilt the fort and restored in his own person the ancient line of rulers about the 10th century (*Mysore*, II, 249). But the characters of this inscription appear to be of about the 16th or 17th century.

#### MAHAPATRE.

112. An epigraph to the north of the Mâri temple at the *bêchirâkh* (ruined) village Lekkere, Gundlupet Taluk, dated 1540, tells us that the *mahâ-maṇḍal-lêvara* Konḍayyadêva-Chôla-mahâ-arasu, agent for the affairs of Tevudâchehâra-Mahâpâtre and Sômaśilâdêva-râhutarâya-Mahâpâtre-arasu, granted a village, as a *sarvamânya*, to a resident (name defaced) of Terakanâmbi. The signature of the donor—*Konḍarâju* is given at the end. A Vidyâdhara-Mahâpâtre-arasu is mentioned in EC, 4, Gundlupet 36, of 1550, as a feudatory of Sadâśiva-Râya of Vijayanagar, who is said to have bestowed on him the Terakanâmbi-sime for the office of Nâyak. So, these Mahâpâtres appear to have had their seat of government at Terakanâmbi.

Kondayyadēva-Chōla-mahā-arasu is also mentioned in Gundlupet 7 as having repaired the Lakshminivaradarāja temple at Terakanāmbi. For other Chōla-mahā-arasus see para 45 of my *Report* for 1907.

#### MYSORE.

113. Only a few records relating to the Mysore kings were copied during the year. Several of them belong to Krishna-Rāja-Oḍeyar III. A few more of the same period which do not name the king will also be noticed under this head.

##### *Krishna-Rāja-Oḍeyar II.*

114. Two inscriptions of Kaḷale Nanja-Rāja, who lived in this reign, were found on the metallic images of Tāṇḍavēśvara and his consort Chaṇḍikāmbikā in the Mallikārjuna temple on the hill near Beṭṭadapura, Hunsur Taluk. They inform us that the images were presented by Nanja-Rāja-Oḍeyaraiya of the Bhāradvāja-gōtra A'svalāyana-sūtra and Rik-śākhā, son of Kaḷule Vira-Rāja-Oḍeyaraiya and grandson of the Mysore Daḷavāyi Doḍḍaiya. For other images presented by him, see para 130 of last year's *Report*.

##### *Krishna-Rāja-Oḍeyar III.*

115. There are several records of this king. An inscription in Pāpaṇṇi's field opposite to the Chippalagattamma shrine at Hole-Narsipur records a grant of land by the king to the cowherd, *śērvēgāra* Mailāraiya, as a *koḍaḡi*. The inscription is engraved on four separate stones, which apparently once formed the boundary stones of the land granted. A similar grant to *śērvēgāra* Durgaiya is recorded in EC, 5, Hole-Narsipur 5. The date of the record may be about A.D. 1820. Another inscription on the pedestal of the metallic image of Satyabhāmā (Plate VII, 2) in the Narasimha temple at Sāligrāma, Yedatore Taluk, tells us that the image was presented by Krishna-Rāja-Oḍeyar III to the Prasannakrishnasvāmi temple at Mysore. The inscription is exactly similar to the ones found on the metallic images in the above temple and noticed in para 133 of last year's *Report*. The image in question is said to have been found in a pond known as Gautama-tīrtha in front of the Narasimha temple. It is not clear how or when this image which was in, or was intended for, the Prasannakrishnasvāmi temple, found its way into the above pond. As this temple was built in 1829 (*Report* for 1908, para 80), the date of the record may be about the same. Two inscriptions on the Nandi and peacock vehicles in the temple at Beṭṭadapura, Hunsur Taluk, in which the *utsava-vihāra* of the Mallikārjuna temple on the hill near Beṭṭadapura is kept, tell us that the vehicles were presented in 1867 and 1868 respectively to the temple of Siḍḍu Mallikārjuna (para 33), whose lotus feet are illuminated by the rays of the jewels in the crowns of all the demi-gods, by Hajūru Mōdikhāne *sāvakār* Mēgaḷa-mane Lingaṇṇa's son Nāga-seṭṭi of Beṭṭadapura, a humble servant of S'rī-Krishna-Rāja-Oḍeyar of Mahiśūrapura.

116. A few inscriptions recording gifts of jewels, vessels, etc., to temples which belong to the same period, may also be noticed here. Four of the silver ornaments in the Lakshminarasimha temple at Hole-Narsipur bear inscriptions stating that the ornaments were presents from Satyadharma-yati. The latter was a svāmi of the Uttarādi-māṭha, being 28th in spiritual descent from Madhvāchārya. His period is given as A. D. 1797 to 1830. He is said to have been a great Sanskrit scholar, being the author of a commentary called *Durghaṭārthadīpikā* on the Bhāgavata-purāṇa, and guru to Dewan Purnaiya. It is said that on the invitation of Krishna-Rāja-Oḍeyar III the svāmi, who had been at S'ravanūr, came to Hole-Narsipur and that the present Mādhva-māṭha, which was originally the palace of the chief Nārasimha-Nāyaka, was assigned for his residence. His *brindāvana* or tomb is said to be at Holehonnur. A silver cup in the same temple was the gift of *śērvēgāra* Durgaiya, the same individual to whom a grant by Krishna-Rāja-Oḍeyar III is recorded in Hole-Narsipur 5; another, of Lingaiya's son Javarāyi-gauḍa of *tōshakhūne* or the Treasury; and another still, of *śērvēgāra* Gollaiya Guruaiya's younger brother Siddappa of the king's own Treasury. Further, a silver pitcher in the same temple was a present from the men of the local (?) garrison (*thānya*). In the Rāmēśvara temple at Kittūr, Heggadadevankote Taluk, a silver ornament, a bell and a water-vessel were presents from Aḷiya (son-in-law) Lingarāja Arasu; and in the Pārśvanātha-basti at the same village a few brass vessels were the gifts of Lakshminatiyamma, wife of Lakshmiapati-paṇḍita of the

palace; of Dēvaṃma, wife of S'ānta-paṇḍita of Belukere; of Dēvarāja Arasu of Bilikere; and of Jayāvattiyamma, wife of Jinnaiya. In several of these records, the old name of Kittūr, viz., Kīrtinagara, is mentioned. An inscription on a palankeer in the Arkēśvara temple at Yedatore tells us that the palankeer was presented to the temple by Basavarāja Arasu of Turuvékere. A few brass vessels in the Gōpālasvāmi temple on the Gōpālasvāmi-betta in Gundlupet Taluk bear inscriptions stating that they were presents from Gōpālarājaiya Arasu, Kṛishṇē Arasu's wife Dēvājamma, Gūruvaiya of Haradanahālī and Gurikāra Nanjapa of Gundlu. An epigraph on an ornamental gateway called Sūle-tōranagamba at the foot of the hill near Bettadapura, Huṃsur Taluk, which tells us that the gateway was caused to be made by Muddumallājamma, may also belong to the same period. Judging from the name of the gateway, the donor was apparently a dancing girl.

#### MISCELLANEOUS INSCRIPTIONS.

117. We may notice here a few of the records copied during the year which cannot be assigned to any specific dynasty of kings or chiefs. Two inscriptions found on the pedestal of the image of A'dinātha in the ruined Jaina basti at Chikka Hanasōge, Yedatore Taluk, refer to the construction and renovation of the basti. One of them tells us that the Tirtha-basadi at Hanasōge which, having been originally endowed by Rāmasvāmi of the Mūla-sangha Dēsi-gaṇa and Pustaka-gachchha, son of Daśaratha, elder brother of Lakshmaṇa, husband of Sītā and a descendant of Ikshvāku, was afterwards successively endowed by the Sakas, Naḷas, Vikramāditya, the Gangas and Changāḷvas, was renovated by Nāgachandradēva's disciple Samayābharana Bhānukīrti-paṇḍita-dēva of the Balātkāra-gaṇa. We are also told that having been born as Abhinava-Rāmachandra he re-set up A'ditīrthakara. EC, 4, Yedatore 25, 26 and 28 also state that Rāma built and endowed the bastis at Hanasōge. Yedatore 25 alludes to a former grant by the Ganga king Mārasimha and Yedatore 28 to a grant by Vikramāditya. The reference to the Sakas and Naḷas is worthy of notice. The other inscription on the pedestal of the same image records that the Jina-mandira or basti was caused to be erected by Jayakīrti-bhaṭṭāraka's disciple Bāhubali-dēva in the Pustaka-gachchha of the Dēsi-gaṇa and Mūla-sangha. Yedatore 28 also mentions Jayakīrti-dēva and gives his spiritual descent. The period of these two records may be about the close of the 11th century. Another epigraph on a pillar in the *nacarangā* of the same basti gives 64 as the number of the basadis of the Pustaka-gachchha and Dēsi-gaṇa in the village. This number is also given in Yedatore 26. A *vīragal* at Doddā Kūtanūr, Gundlupet Taluk, which appears to be dated in 1345, makes the simple statement that it is a memorial to S'anda-gavuḍa, son of Nanja-gavuḍa of Dēvasamudra. The record makes no reference to any fight, nor does it give any information about the cause of death. Two inscriptions on the pedestals of the marble images of Chandraprabha and Pāyānātha in the Nēminātha-basti at Hole-Narsipur, which are dated in Vikrama Samvat 1548 (A.D. 1490), tell us that the images were presented by a disciple of Bhaṭṭāraka Jinasata-dēva of the Mūla-sangha. An inscription on the door-sill of the south *nahādvāra* of the Triyambakēśvara temple at Triyambakapura, Gundlupet Taluk, simply mentions the name Gōparasa. He may have been the builder or renovator of the *nahādvāra*. In case he is identical with the Sāluva chief Gōparāja mentioned in EC, 10, Malur 1-3, the period of the record would be about 1430. Another inscription in Paṭel Chikkalingappa's field at Hediyāla, Nanjangud Taluk, dated 1514, records the grant of the village Chilahālī by Bhaṇḍāri Basavappa-oḍeyar, disciple of Parvata-oḍeyar of the Suttūr throne, to provide for the services in the temple of the god Sangamēśvara newly set up by him on the southern bank of the confluence of the rivers Kāpilā and Kaunḍini at Nanjelugūdu and for the livelihood of Sirigiridēva-oḍeyar and his associates residing in the temple. The village granted is said to have been purchased from Nanjinātha, Bandiyappa and Chikkananjayya, sons of Virupanna-oḍeyar, the *prabhu* of Muḷūr in Hedeyāla-sthala. Suttūr was the seat of a Lingāyat maṭha, whose svāmis were great scholars and authors of several works. Another on a metallic image of S'italanātha (Plate IV, 1, middle figure) in the possession of Pandit Dōrbali Sastri at Sravana Belgola, dated 1518, says that the image was caused to be made by the religious mendicant Vilasa for the merit of Singhārī, son of (:) Sōnisi and Dharmāyi. The record is dated in both the Vikrama and S'aka eras. Another on the *gōmukha* in the *garbhagrāha* of the A'dinātha-basti at Chikka Hanasōge, Yedatore Taluk,



which seems to be dated in 1585, states that Paṇḍitayya, son of the chief of Brahmans, Chikkaṇayya, and disciple of Chārukīrti-paṇḍita-dēva, caused to be set up the images of A'diśvara, S'āntiśvara and Chandranātha. From the inscriptions on the pedestal of the image of A'dinātha noticed above, it is, however, clear that this image at least was in existence several centuries before the time of Paṇḍitayya. He may have caused the images to be re-consecrated when the basti had gone to ruin.

118. Of the records that remain to be noticed, an epigraph on a rock to the north of Hamsa-tirtha on the Gōpālasvāmi-bettā, Gundlupet Taluk, names the *tirtha* and makes the curious statement that a crow became metamorphosed into a swan on plunging into the *tirtha* (*kāge bidḍu hamseyyāyitu*). The greatness of this hill is described in the *Kṣhītra-kāṇḍa* of the Bhaviṣyōttara-purāṇa, where its name is given as Kamalāchala. It is likened to a lotus having for its petals eight hills in the eight directions: on the east Triyambakagiri, on the south-east Kumudagiri, on the south S'ambararipugiri, on the south-west Garuḍagiri, on the west Mīlādri, on the north-west Pallavagiri, on the north Mangalādri, and on the north-east Mallikāchala. At the instance of the Mysore king Chikka-Dēva-Rāja-Oḍeyar (1672-1704), this Sthala-purāṇa in Sanskrit was rendered into a Kannada *champi* work styled *Kamalāchala-māhātmya* in 1680 by his minister Chikkupādhyāya, a voluminous author in Kannada. I give below two *kanḍa* verses from this work which explain the incident alluded to in the present inscription. They inform us that two crows, which were flying in the sky holding bits of flesh in their beaks, on being attacked by a hawk, fell into the pond and that when they emerged from water they had become swans to the great astonishment of the sages on the bank of the *tirtha*.

kāgegaḷ eraḍ āgasadoḷ pōguttire palalam-ānt ivam kaṇḍ oḍan ā-  
vēgade giḍigam poḍeye dal ā-gagana-sthaḷadin aḷki kēḍeduvu koḷadoḷ  
tadiyoḷ tāpasa- nivaḥam saḍagaradoḷ nōḍi kaṇḍud ā-kāgegaḷ ā-  
jaḍadoḷ muḷugird oḍan ēlv eḍeyoḷ hamsangaḷ-āḍudam vismayadim

#### IV, 16 and 17.

The date of the record may be about 1600. A short inscription on a rock to the west of the Venkaṭaramaṇasvāmi temple on Huligana-maraḍi in the same taluk records the visit to the place of a man named Lakshmīpati. As we know from the works of Chikkupādhyāya that his real name was Lakshmīpati and that he was a resident of Gundlupet, it is very likely that the inscription records his name. Three inscriptions on rocks to the east of Channaṇṇa's pond at Sravana Belgola tell us that Channaṇṇa made not only the pond but also a garden and a *manḍapa*. We also learn that he was the younger brother of Chikkaṇa. The period of these records is about 1673 (*Report* for 1909, para 106). Three more records in Tamil and Grantha characters found on the images of Chandranātha, Vardhamāna and Nōminātha in the Jaina maṭha at Sravana Belgola, which are dated in both the Mahāvīra and Śāka eras, tell us that the images were presented to the maṭha by Appāsāmi of S'eṇṇiyampākkam in the Kānchi country and by Nekkā and S'āttama-śrēṣṭhī of Kumbhakōṇam. The date of two of the inscriptions is 1857, that of the third being 1853. Mahāvīra year 2521 is said to correspond to the Śāka year 1780. One of the records is in the Tamil language, the remaining two being in Sanskrit. All of them state that the gifts were made at the instance of Sanmatisāgara-varṇi, disciple of Chārukīrti-guru. Two of them tell us that Belgola was renowned as the Southern Kāśi. An inscription on one of the *dvārapālakas* in the Rāma temple at Chunchankatte, Yedatore Taluk, says that the image was a present to the temple from Narasamma, daughter of Lingē-gauḍa of Kālimuddan-halli. The latter is said to be situated near Sāligrāma. The *dvārapālakas*, which are elegantly executed, are said to have been made about 100 years ago. Another on a big bell in the Narasinha temple at Melkote, French Rocks Sub-Taluk, tells us that the bell was the gift of S'riniṣa-dēśikēndra-Brahmatantra-Parakāla-svāmi, the supreme guru of the Mysore State. The weight of the bell is given as 6 maunds. As the present Parakāla-svāmi is said to be the third in spiritual succession from the above guru, the period of the record is about 1870.



## 2. Numismatics.

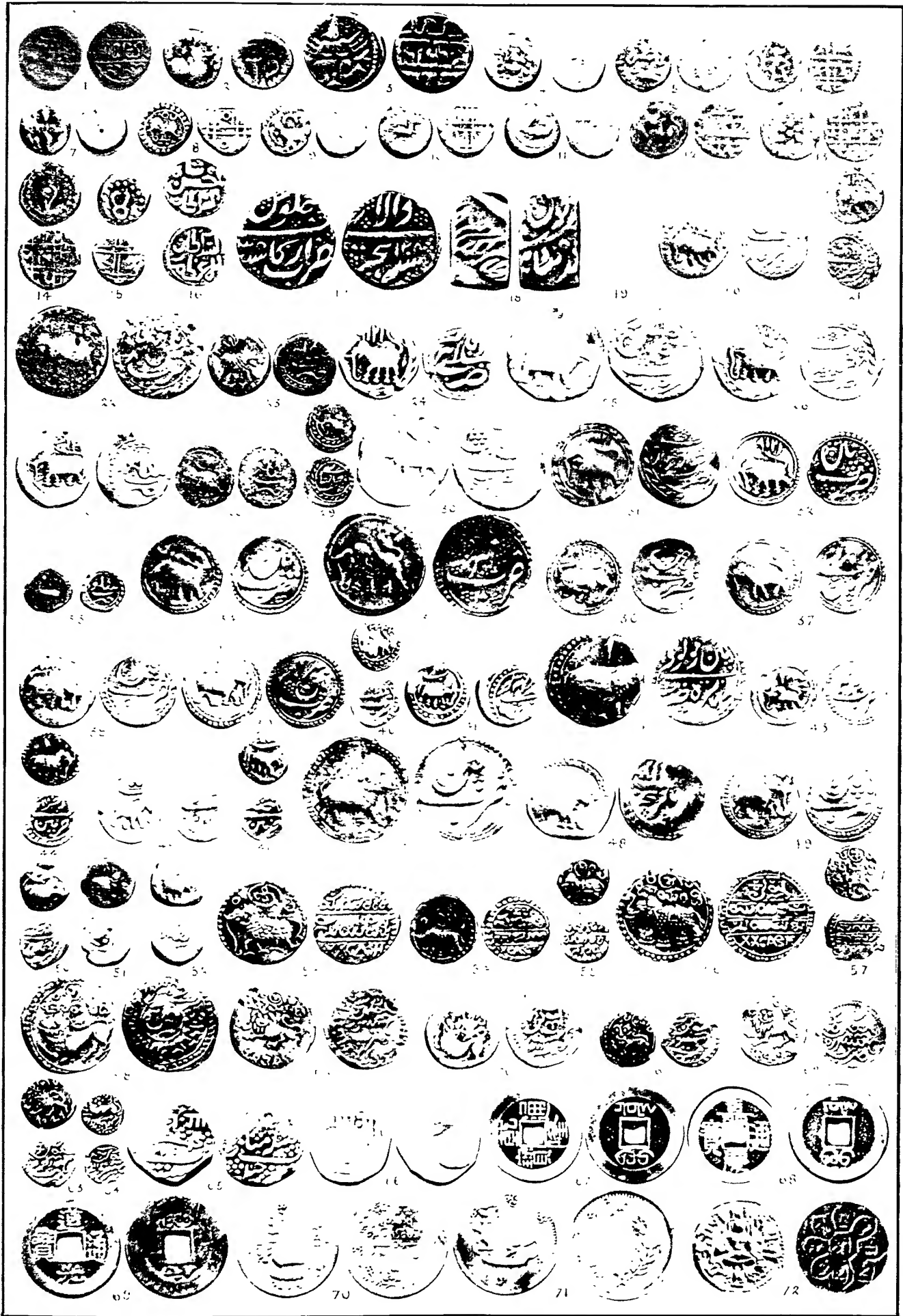
119. The coins dealt with during the year under report were briefly referred to in paras 26 and 41 above. They consist of 495 and 75 coins respectively in the possession of Messrs. N. Narasimhiya and B. Singa Iyengar of Hole-Narsipur; 5 received from the Treasury Officer, Chitaldrug; 1 received from a resident of Belur; and 972 in the fine collection of Mr. M. S. Narayana Rao, Retired Deputy Commissioner, thus making a total of 1,548 coins. Of these, 15 were gold pieces, 23 silver, 18 brass and the rest copper. They were found on examination to consist mostly of Hoysala, Vijayanagar and Mysore coins, coins of the British and other East India Companies, coins of the Native States of India such as Baroda, Indore, Hyderabad, Cutch and Travancore, and coins of Ceylon, Burma, China, Turkey, Persia, Arabia, Borneo, England, Italy, Denmark and Holland. As it is not possible to give more than one plate of coins in this *Report*, a portion only of the coins examined during the year will be described below, leaving the remaining portion to be dealt with, if possible, in the next *Report*.

120. *Hoysala*.—In the collection of Mr. N. Narasimhaiya of Hole-Narsipur was found a gold coin of the Hoysala king Vishnuvardhana (Plate IX, Figure 1). It bears on the obverse a *śārlāla* or mythical tiger standing to right with the standing figure of a deity above flanked by the sun and moon. The reverse has the legend *S'ri-Nanumbavādi-gonḍa* in three horizontal lines in old Kannada characters. There are also specimens of this king's coinage bearing the legend *S'ri-Talakādu-gonḍa*. He ruled for 1111 to 1141.

121. *Vijayanagar*.—The 5 coins received from the Treasury Officer, Chitaldrug, which are said to have formed a portion of a treasure found at Kyāsēhalli, Jagalur Taluk, and consist of a varaha and four half-varahas or *honnus*, relate to Vijayanagar. The reverses of all the coins as well as the obverse of one of them are completely worn. Of these, a varaha and a half-varaha represent Achyuta-Rāya (1530-1542), as indicated by the insessorial *Gaṇḍabhṛuṇḍa*, holding an elephant in each beak and each claw, on the obverse and of the remaining half-varahas, one whose obverse appears to bear the figure of a seated female deity represents Krishṇa-Dēva Rāya (1509-1529) and another with figures of Lakshmi and Nārāyaṇa on the obverse Sadāśiva-Rāya (1543-1567). See last year's *Report*, para 139. Seven copper coins in Mr. M. S. Narayana Rao's collection relate to Vijayanagar, 5 representing Dēva-Rāya and 1 each Krishṇa-Dēva-Rāya and Sadāśiva-Rāya. The coins of the first and third kings are 1-pie pieces, while that of the second is a 4-pie piece. One of Dēva-Rāya's coins shows on the obverse an elephant to right, two a bull to left with the sun and moon above and two more a bull to right with the sun and moon above (Plate IX, figure 2), while the reverses of all the coins bear the legend *S'ri-Dēva-Rāya* in two lines of Kannada characters, one at the top and the other at the bottom, with an upright sceptre flanked by a discus and a conch between them. Krishṇa-Dēva-Rāya's coin has on the obverse a kneeling Garuḍa to left and on the reverse the legend *S'ri-Pratāpt-Krishṇa-Rāya* in three lines of Nāgari characters (Figure 3). The coin of Sadāśiva-Rāya bears a lion to left on the obverse and the legend *S'ri-Sadāśiva-Rāya* in three lines of Nāgari characters on the reverse.

122. *Mysore*.—Of the 377 Mysore coins examined during the year, one is a gold piece issued by Hyder and the rest copper. They may be divided into three classes—Pre-Muhammadan, Muhammadan and Post-Muhammadan.

(1) *Pre-Muhammadan*.—There are 123 specimens of this class, all of them being 1-pie pieces. The reverses of all these are more or less similar, having double cross lines with or without certain symbols in the interspaces, while the obverses are different. Of these specimens, 11 bear on the obverse a seated figure of Gaṇēśa on a plain field (Figure 4); 2 a seated figure of Lakshmi in a circle of dots (Figure 5); 7 a figure of Hanumân standing to right on a plain field (Figure 6); 3 a figure of Garuḍa kneeling with folded hands on a plain field (Figure 7); 23 an elephant to left with the sun and moon above, in a double-lined circle with a ring of dots between (Figure 8); 10 an elephant to left as the above, but with the Kannada numeral ೨, which some numismatists have taken for the moon, above it (Figure 9); 4 an elephant to left again, but with neither the sun and moon nor the Kannada numeral above it; 5 an elephant to right with the tail raised, but with nothing above the elephant; 1 a deer galloping to right in a circle of dots (Figure 10); 2 a peacock to right in a lined



MISCELLANEOUS COINS



circle (Figure 11); 4 a gryphon to left with the tail and right paw raised (Figure 12); 1 a star or flower in a circle of dots (Figure 13); 1 a conch-shell in a circle of dots (Figure 14); 47 Kannada numerals ranging from 1 to 31 in a ring of dots (Figure 15); 1 a horse to left on a plain field; and 1 a figure of (?) Kāmadhēnu or the cow of plenty.

(2) *Muhammādan*.—There are 107 coins of this class, one of them being a gold piece and the rest copper. The gold coin (Figure 19) was issued by Hyder. It bears on the obverse the figure of a seated deity and on the reverse Hyder's initial, *H*, on a granulated surface. The obverse of Hyder's gold issues has generally the figures of Ś'iva and Pārvaṭi, which he copied from the coins of the Ikkēri chiefs. This coin is therefore of some interest as it bears on the obverse the figure of a seated deity like the issues of Krishna-Dēva-Rāya (last year's *Report*, Plate V, figures 49, 50, 55 and 56). The remaining coins were issued by Tipṭu. They consist of 4-pie, 2-pie, 1-pie and  $\frac{1}{2}$ -pie pieces. From the fifth year of his reign (1786-87), he introduced the Maulūdi era dating from the birth of Muhammad and dated his coins according to it. Another innovation introduced in the same year was the writing of the numerals from right to left instead of from left to right. Both the obverse and reverse of his coins have generally a double lined circle with a ring of dots between. Coins struck in A. M. 1224 (1795-96) have the letter *alif* above the elephant, while those struck in the succeeding three years have the succeeding letters of the Persian alphabet *bē*, *tē* and *sē* respectively. Further, from A. M. 1222 (1793-94), 4-pie pieces begin to be designated *Zuhrah* or *Zuhrā* which means Venus, 2-pie pieces *Bahrām* or Mars, 1-pie pieces *Akhtar* or Star, and half-pie pieces *Qutab* or Polestar. The coins represent the issues of all the years from A. M. 1215 (1786-87) to A. M. 1226 (1797-98). They will be dealt with in chronological order.

A. M. 1215 (1786-87).—Of the 5 coins of this year, 1 is a 4-pie piece, 4 are 2 pie pieces and one a 1-pie piece. The obverse of the 4-pie piece has an elephant standing to left with the date above it; the reverse, which has an ornamental field, tells us that the piece was minted at Paṭan or Seringapatam. Of the 2-pie pieces, on 2 struck at Paṭan the numerals run from left to right, but on the remaining 2 struck at Paṭan (Figure 20) and Faiz Hisār or Gooty respectively they run from right to left. The reverse of the 3 coins struck at Paṭan have an ornamental field and the elephant stands to left on all the four. The 1-pie piece (Figure 21) was minted at Paṭan. It has likewise the elephant standing to left and the numerals running from right to left on the obverse and an ornamental field on the reverse.

A. M. 1216 (1787-88).—There are 5 coins of this year: two 4-pie pieces and three 2-pie pieces. The former (Figure 22), minted at Khālaqābād or Chaudagāl, have the elephant standing to left and a ring of dashes. Of the latter, on one struck at Bangalore (Figure 23) the elephant stands to right and the numerals run from left to right, while on another minted at Islamābād (Figure 24), the elephant stands to left and the numerals run from right to left. The remaining piece, which was struck at Paṭan, has also the elephant standing to left.

A. M. 1217 (1788-89).—Of the 16 coins of this year, five are 4-pie pieces, nine 2-pie pieces, one a 1-pie piece and 1 a  $\frac{1}{2}$ -pie piece. Of the 4-pie pieces, 3 were minted at Farkhi or New Calicut, 1 at Paṭan and 1 at Faiz Hisār or Gooty (Figure 25). The last has the elephant standing to right, while the others have it to left. The remaining issues of this year have likewise the elephant standing to left. Five of the 2-pie pieces were struck at Bangalore (Figure 27) and three at Farakhbāb Hisār or Chitaldrug (Figure 26). The latter have a ring of dashes. All the 2-pie pieces have an ornamental field on the reverse. The 1-pie piece was minted at Bangalore (Figure 28) and the  $\frac{1}{2}$ -pie piece, struck at Farakhbāb Hisār or Chitaldrug (Figure 29), has a ring of dashes.

A. M. 1218 (1789-1790).—There are 8 issues of this year—four 4-pie pieces and four 2-pie pieces—all with the elephant standing to left. Of the 4-pie pieces, 3 were minted at Farkhi or New Calicut and 1 at Faiz Hisār or Gooty (Figure 30). Three of the 2-pie pieces were struck at Paṭan and 1 at Farakhbāb Hisār or Chitaldrug (Figure 31). The latter has a ring of dashes.

A. M. 1219 (1790-91).—There are two 2-pie pieces and one  $\frac{1}{2}$ -pie piece of this year, all the three having the elephant to left. The 2-pie pieces were struck at

Paṭan (Figure 32) and the  $\frac{1}{2}$ -pie piece at Bangalore (Figure 33). The former have an ornamental field, while the latter has a ring of dashes.

A. M. 1220 (1791-92).—There are 2 coins of this year, 1 a 4-pie piece and the other a 2-pie piece. Both of them have the elephant to left. The former struck at Nagar, is similar to Figure 29 on Plate V of last year's *Report*. The latter (Figure 34), minted at Paṭan, has an ornamental field on the reverse.

A. M. 1221 (1792-93).—Of the five issues of this year, one is a 4-pie piece and the rest 2-pie pieces. The elephant stands to left on the former and to right on the latter. The 4-pie piece (Figure 35), struck at Nagar, has an ornamental field. The mint place of all the 2-pie pieces (Figure 36) was Paṭan.

A. M. 1222 (1793-94).—Three 4-pie pieces, five 2-pie pieces and one  $\frac{1}{2}$ -pie piece belong to this year. On two of the 4-pie pieces struck at Paṭan the elephant stands to right and on the remaining piece struck at Nagar it stands to left. These are similar to Figures 31 and 33 on Plate V of last year's *Report*. Of the 2-pie pieces which were all minted at Paṭan, 4 have the elephant standing to right (Figures 38 and 39) and 1 to left (Figure 37). The name of the coin, *Bahrām* or Mars, is given on the reverses of only 4 of them (Figures 37 and 39). The  $\frac{1}{2}$ -pie piece (Figure 40) which has the elephant standing to left, is named *Qutab* or Polestar on the reverse. The mint-place is not named.

A. M. 1223 (1794-95).—The only coin of this year is a 2-pie piece minted at Faiz Hisār or Gooty (Figure 41). The obverse shows the elephant standing to right with the word *Maulūdi* written above it. The reverse gives the date and the name of the coin, *Bahrām* (Mars).

A. M. 1224 (1795-96).—There are 8 coins of this year: two 4-pie pieces, four 2-pie pieces and two 1-pie pieces. Both the 4-pie pieces, which were struck at Paṭan, have the elephant standing to right with the Persian letter *alif* above it (Figure 42). The reverse gives the Maulūdi date and the name of the coin, *Zuhrah* or Venus. The 2-pie pieces with the elephant standing to right are similar to Figure 36 on Plate V of last year's *Report*. Of the 1-pie pieces, one struck at Nagar (Figure 43) has the elephant to left with the letter *alif* and the date above it, while the other struck at Paṭan (Figure 44) has the elephant to right and gives the date on the reverse. The obverse of the former shows only a double-lined circle without the usual intervening ring of dots. Both the coins are named *Akhtar* or Star on the reverse.

A. M. 1225 (1796-97).—Of the 13 coins of this year, two are 4-pie pieces, eight 2-pie pieces and three 1-pie pieces. They are respectively similar to Figures 37, 38 and 39 on Plate V of last year's *Report*.

A. M. 1226 (1797-98).—There are 3 coins of this year: one 4-pie piece, two 2-pie pieces and five 1-pie pieces. The 4-pie piece and one of the 2-pie pieces are respectively similar to Figures 40 and 41 on Plate V of last year's *Report*. The other 2-pie piece (Figure 45), which was minted at Paṭan, has the elephant standing to right with the Persian letter *tē* above it and gives the date and the name of the coin, *Bahrām* (Mars), on the reverse. Of the 1-pie pieces, 3 were struck at Paṭan (Figure 46) and 1 at Faiz Hisār or Gooty, the mint-name of the remaining coin not being given. The date and the name of the coin, *Akhtar* or Star, are given on the reverse. The elephant stands to right with the letter *tē* above it on all of them.

There are 22 more coins of Tippu without, or with illegible, dates. Eight of them are 4-pie pieces, five 2-pie pieces and nine 1-pie pieces. Of the 4-pie pieces, 3 were minted at Paṭan (Figure 47) and 4 at Nagar (Figure 48); the mint-place of the remaining coin not being legible. The elephant stands to right on 6 of the coins and to left on the remaining 2. Two of the 2-pie pieces were struck at Paṭan (Figure 49), 2 at Faiz Hisār or Gooty and 1 at Bangalore. On four of them the elephant stands to right, but on the remaining one it stands to left. Of the 1-pie pieces, 6 were minted at Faiz Hisār or Gooty (Figure 50) and 1 at Bangalore (Figure 52). One does not name the place of mintage, and the mint-place is illegible on the remaining coin (Figure 51). The name *Akhtar* or Star occurs on three of the coins. The elephant stands to right on all the specimens.

(3) *Post-Muhammadiyah*.—There are 147 specimens of this class. All of them were issued by Krishṇa-Rāja-Oḍeyar III. Both the obverse and reverse of these

coins have generally, like those of Tippu, a double-lined circle with an intervening ring of dots. The coins may conveniently be dealt with under four heads.

**A.**—Those which have on the obverse a caparisoned elephant standing to left with the syllable *S'ri* between the sun and moon above it and give on the reverse the value of the coin in Kannada and English. Of the coins under this head, fifty are 4-pie or XX Cash pieces (Figure 53), one a 2-pie or X Cash piece (Figure 54) and seven 1-pie or V Cash pieces (Figure 55). The legends on the reverses run thus:—

Mayili kâsu yipatu XX CASH.

Châ Mayili kâsu 10 X CASH. (*Châ* stands for Châmunḍi.)

V CASH Mayili kâsu 5.

**B.**—Those which have the same obverse and reverse as those of **A** with the addition, however, of the word Châmunḍi between the syllable *S'ri* and the elephant on the obverse, and of the word Krishna, the king's name, on the reverse. Nine coins come under this head: eight 4-pie pieces (Figure 56) and one 1-pie piece (Figure 57). It will be observed that the elephant has its trunk elevated.

**C.**—Those which have the same obverse as that of **B** with this difference, that there is a lion in place of the elephant. The reverse has the word Krishna within a circle in the centre and the legend—Mayili kâsu 25 XXV CASH zerb Mahisûr—in the margin. *Zerb Mahisûr*, which is in Persian characters, means 'struck at Mysore.' Five coins, which are 5-pie pieces (Figure 58), come under this head. We may also consider under this head some 4-pie pieces of this king which have the same obverse, only with the date of issue added on in the exergue, though their reverse slightly differs from that of the above in having the word Krishna and the Persian words giving the name of the mint-place in the middle and the words—MEILLEE XX CASH Mayili kâsu 20 in the margin. There are 15 such coins (Figure 59) ranging in date from A. D. 1836 to 1843.

**D.**—Those which bear on the obverse a lion to left with the syllable *S'ri* between the sun and moon above it and on the reverse the word Krishna and the Persian words *Zerb Mahisûr* which mean 'minted at Mysore.' In some specimens, the obverse bears the date in the exergue and the reverse gives the value of the coin. Of the issues that come under this head, two are 2½-pie pieces (Figure 60), seven 1½-pie pieces (Figure 61), twenty 2-pie pieces (Figure 62), fifteen 1-pie pieces (Figure 63) and sixteen ½-pie pieces (Figure 64). On the reverses of Figures 60, 62, 63 and 64 the figures 12½, 10, 5 and 2½ representing the values of the pieces in terms of the cash are clearly visible. The 2-pie pieces range in date from 1833 to 1843, the 1-pie pieces from 1839 to 1843 and the ½-pie pieces from 1833 to 1843. No coins were struck by the Mysore kings after 1843.

**123. Malabâr.**—A Muhammadan coin issued by A'hasan Shâh of Malabâr (Figure 16) was found in Mr. M. S. Narayana Rao's collection. A'hasan was appointed as the ruler of Malabâr by the Emperor Muhammad bin Taghlak (1324-1351). He was the father-in-law of the famous traveller Ibn Batûta. His rule over Malabâr began in about A. H. 738 (A. D. 1337). The coin in question, which is a copper 2-pie piece, bears on the obverse the name of the ruler, A'hasan Shâh al Sultân, and on the reverse the words al Sultân Allâh azam. It bears no date.

**124. The Carnatic.**—A copper coin of Muhammad Ali, the Nawab of the Carnatic, found in the same collection (Figure 17), gives on the obverse his title (Wâlâ-jâh) and the Hijri year 1208 (A. D. 1793). The reverse tells us that the coin was struck at Arkât in the *julâs* or regnal year 35.

**125. Hyderabad.**—Fifteen oblong and square copper pieces called dubs (Figure 18) belong to Hyderabad. Only a few words of the legends are found on the obverse and reverse. When complete, the legends would read thus:—

*Obverse.*—Asaf Jâh Nizâm ul Mulk M. Bahâdar

*Reverse.*—Jalûs maimanat mânûs Farkhanda bunyâd zerb Haiderâbâd

M is the initial of the 9th Nizam Mir Mahbub Ali Khan, whose rupee is dated A. H. 1286 (A. D. 1869). The reverse means 'struck at Hyderabad, of happy foundation, in the year of his auspicious reign.'

**126. Baroda.**—Three copper coins examined during the year relate to Baroda. One of them was issued by Khande Rao Gayakavâd (1856-1870) and the remaining



two by Mallhar Rao Gâyakavâḍ (1870-1875). The former (Figure 65) has on the obverse the Nâgari letters *kha* and *gâ* standing for Khande Rao Gâyakavâḍ, a scimitar lying lengthwise with hilt to right and point to left, the Hijri date 1275 (A. D. 1858) in Arabic numerals and the mint place Baroda in Persian characters. The legend on the reverse, when complete, would run thus :—

sikka mubârak Khâs Khail Sênâ Shamshêr Bahâdar

meaning ‘auspicious coin of the Commander of the Special Band, the Illustrious Swordsman.’ The other two coins (Figure 66) show on the obverse the Nâgari letters *mâ* and *gâ*, which stand for Malhâr Rao Gâyakavâḍ, a round shield in relief, the first three figures (128) of the Hijri date and the scimitar, their reverse being identical with that of the above.

127. *China*.—Eighteen brass coins relating to China were examined during the year. They have a square hole in the middle around which are engraved four Chinese characters on the obverse and two on the reverse. Photographs of these coins were sent to Mr. Taw Sein Ko, Archæological Superintendent of Burma, for favor of examination, and he has kindly sent the following interesting report on them :—

The coins are bass pieces of the lowest value struck by the Emperors of the late Manchu dynasty (1583-1911) of China. They are known as “cash” among the Europeans residing in China, and from 800 to 1100 of them are changed for a silver Mexican dollar, whose value has fallen from Rs. 2-4-0 to Re. 1-8-0.

The obverse face of each coin bears the name, in Chinese, of the Emperor, and the words “Tung Pao” signifying “the current coin of the realm.” The reverse face bears the name of the Emperor in the Manchu language. Ten of the coins (Figure 67) were struck during the reign of Ch’ien Lung (1796-1796). Six (Figure 68) were minted during the reign of Chia Ch’ing (1796-1821). Two (Figure 69) were issued by Tao Kuang (1821-1851).

128. *Burma*.—Fifteen copper coins of Burma were dealt with during the year. They consist of two types, four having a peacock on the obverse (Fig. 70) and 11 a gryphon (Fig. 71). Photographs of these coins were also sent to the same scholar, Mr. Taw Sein Ko of Burma, for favor of examination. He kindly writes to me :—Four of the coins (Fig. 70) were struck by King Mindon (1852-1878). These bear the figure of a peacock, the national emblem of the Burmese, which was also the emblem of the Maurya dynasty. The remaining 11 were minted by King Thibaw, who ascended the throne in A.D. 1878, and was dethroned by the British in 1885. These bear the figure of a mythical lion, which represents Saturn, the presiding planet of Saturday, on which the King was born.

My thanks are due to Mr. Taw Sein Ko for his kind assistance in dealing with the above Chinese and Burmese coins.

129. There is only one piece (Fig. 72) that remains to be noticed. It is a silver talisman or medal, said to have been issued by Satyabôdha-guru, a svâmi of the Uttarâdi-maṭha. He was the 24th in apostolic succession from Madhvâchârya and was the svâmi of the Uttarâdi-maṭha from 1742 to 1782. Khande Rao, the Dewan of Savanur, was one of his favorite disciples. His *brindâvana* or tomb is said to be at Savanûr. The obverse bears the figure of the svâmi in the centre and his name *S’rî-Satyabôdha-guru-râja*, in Nâgari characters, in the margin. The reverse has a lotus flower of eight petals with a Nâgari letter in the centre and on each one of the petals. The letters, when put together, give us the Sanskrit expression *S’rî-guru-râjô vijayâté*, which means “the prince of gurus is victorious.” This medal was received for examination from Mr. B. N. Kesavamurti Rao of Belur.

### 3. Manuscripts.

130. The manuscripts that were examined during the year under report have already been briefly referred to in paras 16, 26 and 50 above. Rev. W. H. Thorp, B.A., sent me a pile of palm leaf and paper manuscripts found in the United Theological College, Bangalore, for examination. The manuscripts were carefully examined and were found to contain mostly literary and religious works in Kannada, Sanskrit, Tamil and Telugu. The palm leaf manuscripts, 19 in number, contain among others these works :—



(1) Nannayya-bhāṭṭa's Bhārata in Telugu with an incomplete Telugu commentary, (2) the Amarakōṣa with a Telugu commentary, (3) Hitopadeśa with a Kannada commentary, (4) a Tamil poetical lexicon, (5) a work on Tamil prosody, (6) Christian songs, prayers, *metaphs*, etc., in Tamil, (7) a dictionary of medical terms with Kannada meanings, (8) Kannada Bhāgavata by Nityātma, (9) Virāṣaivā-mṛta-purāṇa by Gubbi Mallapārya, (10) Girijākalyāṇa by Hariśvara, (11) Tarkasāgraha with Sanskrit commentaries, and (12) Mālatīmādhava with Tripurārī's commentary.

The paper manuscripts, 35 in number, are in the majority of cases written in a beautiful hand, some of them being about a hundred years old. They contain among others the following works :—

(1) A Kannada prose version of the Mahābhārata, different from the published work, (2) Kannada Bhārata by Kumāra-Vyāsa, (3) Jaimini Bhārata, (4) Ś'abaraśaṅkara-vilāsa, (5) a Kannada prose version of a portion of the Viṣṇu-purāṇa, (6) Vivēkacintāmaṇi, (7) Jñānasindhu, (8) Basavapurāṇa, (9) Chōrabasava-charitra by Ś'ankara, (10) Daiva-parīkṣhe, a Christian work criticising Hinduism, (11) Girijākalyāṇa by Hariśvara, (12) Mōhanataranginī by Kanakadāsa, (13) a Kannada prose version of the Rāmāyaṇa, different from the published work, (14) Baṭṭisuput-taḷkathe, (15) Ānubhavāmṛta, a Kannada prose work, (16) Nakṣatra-chūḍāmāṇi, (17) Bhāvachintāratna by Gubbi Mallapārya with a Kannada commentary, (18) Panchatantra, (19) Ānubhavaśikhāmaṇi by Narasiṃha, (20) Rudra-Bhārata, (21) Torave-Rāmāyaṇa, (22) Jyōtiṣha, (23) Pētāḷapanchavimśati-kathe, (24) Mūlastambha, (25) Ānubhavāmṛta by Mahālinga Ranga; Kannada prose versions of (26) Mudrā-rākṣhaśa, (27) Ś'uka-saptati, (28) Viśvagunādarśa and (29) the Gospel of Luke; (30) Ś'uka-saptati in Sanskrit, (31) Svarachintāmaṇi with a Kannada gloss, (32) Amarakōṣa with a Kannada commentary, (33) Māgha with a Sanskrit commentary, (34) Kāvikanuḍi by Lakṣmīnarasimha, (35) Viśvakarma-purāṇa with a Kannada gloss, and (36) Nakṣatra-chūḍāmāṇi in Sanskrit.

This collection of manuscripts, representing some of the important literary and religious works in Sanskrit and the Vernaculars, bears eloquent testimony to the deep interest evinced by the Mission in the literature of the country. A few of the works are not printed.

On communicating the results of my examination of the manuscripts, Rev. Thorp kindly wrote to me thus :—At a meeting of the Staff of the United Theological College it was resolved to invite you to keep for the library of your Department or for the Oriental Library, Mysore, as many of the manuscripts sent for your inspection as you care to retain. We wish to express to you our very profound sense of obligation for the great care and pains with which you have examined the manuscripts and for the full and accurate classification you have made of the confused mass we submitted to your scrutiny. The gift of as many of the books as you care to keep is, we feel, a small return for the great trouble you have taken on our behalf.

Accordingly, a good number of the manuscripts was retained in the office. Some of them, though printed, will prove useful for collating purposes when bringing out new editions. Two Tamil manuscripts were sent to the Oriental Manuscripts Library, Madras, and several Kannada and Sanskrit manuscripts to the Oriental Library, Mysore. The thanks of the Government are due to the Staff of the United Theological College for their generous gift of these manuscripts.

131. Of the other manuscripts examined during the year, *Jinādala-kalyāṇābhyaṅga* by Ayyappārya is a Sanskrit work treating of the mode of Jina worship. The work was completed in A.D. 1319 at E'kaśilānagara (*i.e.*, Warangal) in Rudrakumāra's kingdom. The author was the son of Karṇāḍakara and Arkamaṇḍa and a disciple of Dharasēnāchārya. He was of the Kāśyapa-gōtra and came of the Jainālapāka lineage. Among the authors who have treated of the same subject before him, he mentions Virāchārya, Pūjyapāla, Jinastha, Guṇabhadra, Vasuṇḍi, Indranandi, A'sādharā, Hastinalla and E'kasanti. *Rāmānujaśrībhakti-ratna* is likewise a Sanskrit work written at the close of the 17th century by a svāmī of the Alagiya-maṇḍala-maṭha of Kānchi, named Śrīnivāsa-Rāmyajāmātri-Rāmanājan. It is a criticism of the Mallava work called *Chandrika* by Vyāsasthira, who flourished in the early part of the 16th century. The author mentions Vāḍhuta





N.2

~~V.B.~~  
cat. 29/11/15

Central Archaeological Library,  
NEW DELHI.

22780

Call No. R 913.041/IDA/MYS

Author— Annual Reporter  
~~The Mysore Archaeological~~

*"A book that is shut is but a block"*

CENTRAL ARCHAEOLOGICAL LIBRARY  
GOVT. OF INDIA  
Department of Archaeology  
NEW DELHI.

Please help us to keep the book  
clean and moving.